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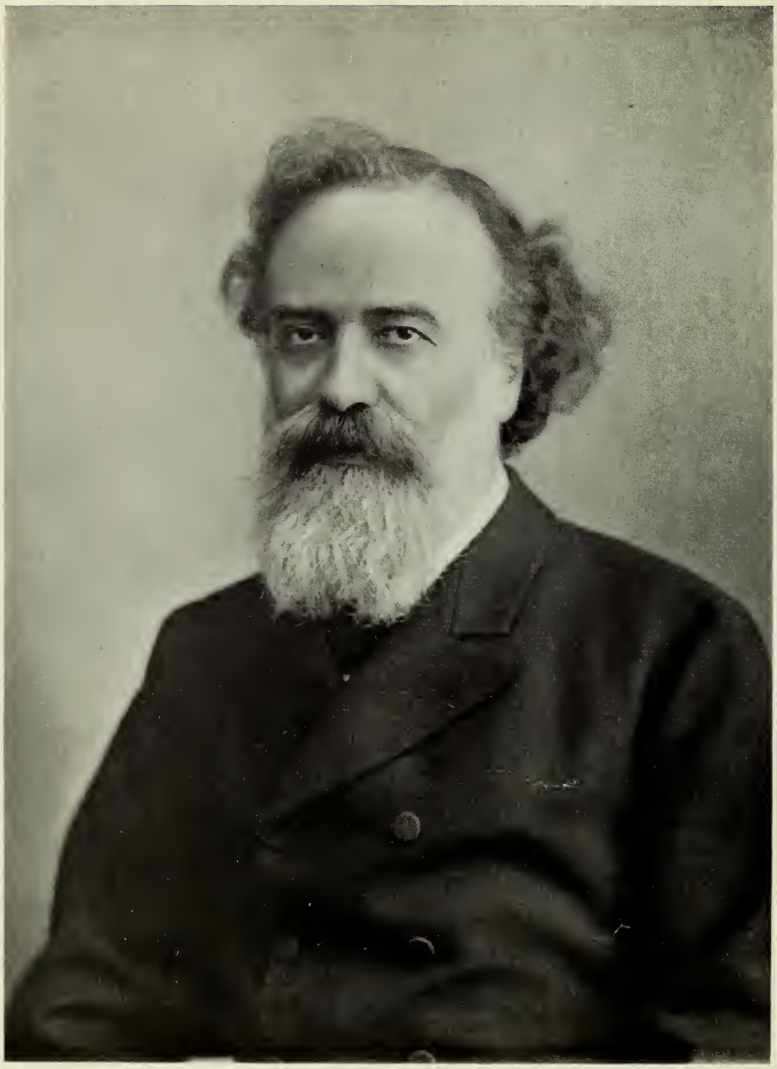
Professor Alphonse Legros

(1837-1911.)



Alphonse Legros
(At the age of 50).

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A Catalogue of

Paintings, Drawings, Etchings and Lithographs

by

PROFESSOR ALPHONSE LEGROS

(1837—1911)

From the Collection of FRANK E. BLISS, Esq.

Illustrated with
Two Portraits of the Artist, and seventy-one Reproductions of his Works.

With an Appreciation of the Paintings and Drawings
by Charles Ricketts, A.R.A.
AND A
Preface to the Etchings and Lithographs
by Campbell Dodgson, C.B.E.
(Keeper of Prints and Drawings, British Museum).

GROSVENOR GALLERIES
(51a, New Bond Street, London, W.)
P. & D. Colnaghi & Co.
May, 1922.

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Alphonse Legros.

IT is rare to find a collector who does not follow the fashions of the moment and whose hobby is to preserve and illustrate the several manifestations of a single outstanding personality. Unmoved by the lure of popularity the owner of this fine collection of works by Legros has brought together a few notable pictures, a superb series of drawings and a unique collection of etchings by this master who, unmoved by the popular successes of his time, counts in various fields of endeavour alike as an initiator and an example.

Legros was born in 1837. In his youth the battle between classicism and romanticism was over, and both movements had, in the main, become merged by compromise into the anecdotic art beloved by our grandparents. The outstanding painters of the forties—Millet, Daumier, Corot and even Chassèrieau—were systematically persecuted or ignored; it required the sensational advent of Courbet to force the attention of the public towards a more virile and spontaneous outlook upon painting, and to break with the admiration of outworn studio conventions in workmanship and subject matter. The modern French school owes its orientation, be it in realism or in impressionism, entirely to the example and the ethics of Courbet. To-day, when his opponents are forgotten, when it is time even to call a truce, it is difficult to realise that for years each advocate of naturalism, each effort to represent contemporary life, and each assertion of individualism in crafts-

manship had to face the hostility of old vested interests and an equally tenacious development of the opposing schools. I have not the space at my disposal to describe the many diverging impulses in the French school of the nineteenth century—so rich in effort and experiment, nor has the time come to value the output and tendencies of this revolution of seventy years ago in which Legros was then a valiant recruit. Baudelaire, whose estimate of contemporary painting was prophetic in much that is to-day universally accepted, was early in praising the outstanding merit of the young artist's picture L'Angelus, executed in 1859, and his early sombre etchings. The more famous and ambitious early work, the Ex Voto, is now at Dijon, in this the influence of Courbet is very strong; it caused a sensation in the Salon of 1861, and Legros would often speak with humour and some emotion of Ingres' verdict on this picture when, in later years, he worshipped the master of Montauban and had grown impatient with the painter of Ornans and his influence. "What a pity," said Ingres, "that this young man with his excellent aptitudes should be in such an evil course!"

The ill treatment of the younger men had grown scandalous at the Salons. To meet the public outcry an exhibition of the "Refusés" was ordered by the Emperor in 1863, this included pictures by Manet, Whistler, Pissarro, Cazin, Harpignies, Jongkind and J. P. Laurens. To Manet with his Déjeuner sur l'Herbe, befell a success of scandal; to Whistler a success of astonishment—was his White Girl indeed a person or a mediumistic manifestation? In Zola's book "l'Œuvre" we shall find a vivid description of the exhibition with its hustling crowd ready to laugh at anything.

On Whistler's advice, Legros left France in 1863 for England where he was to settle and to remain until his death, 1911. From the first he became known to Rossetti and his circle, to Watts and to Leighton ; he became one of the constant exhibitors in the old Grosvenor Gallery, and was for years a famous teacher in the Slade School.

The two pictures Les Moines Bûcherons, Le Manége or Horse Well belong to a series of designs illustrating the life of the Trapist Monks done mainly between 1860—1863. In these the influence of Courbet is absent, and from the date of his arrival in England it grew less and less ; the love of balanced or even formal design increases, till Legros, whose youth has striven to express reality for its own sake, grew more serene in his outlook, and it can be said his work belongs to that line in French art where we shall find Philippe de Champaigne, Poussin and Millet. Classed in dictionaries as a realistic painter, he is in temper a classicist—an unfrocked classicist if you will. In this purpose he is more conscious and more deliberate than Millet, more preoccupied with external form for its own sake, and his outlook less emotional or didactic. At a time when his contemporaries and friends of the Salon des Refusés became famous as realists and impressionists and were to relegate design to a secondary place, Legros became more and more exclusively a designer.

The influence of Whistler upon the generation of painters in the last years of the nineteenth century tended to estrange Legros from most of the younger English artists, for the former friends had, in course of time, become irreconcilable in aim and character alike. To meet him in the later part of his life was to listen to a friend of Baudelaire and his contemporaries, who spoke of Ingres,

Delacroix, and Millet as if they were yet living, and of Manet and Rodin as if they were still promising young men. In his hostility to certain rapid fashions of the moment, he was as mordant as Degas, whom he remembered with affection and would often quote. In admiration none could be more illuminating, he was the contemporary of Fromentin whom he had met, and in conversation Raphael, Titian, and Poussin each would become as vividly present to the listener as Monsieur Ingres praising Watteau, or Millet analysing Raphael to Fantin in the Louvre on a Sunday afternoon. My personal indifference to Poussin has been scolded into reason and this great master's constructive gifts held up to admiration. To this former disciple of Courbet the harmony expressed by the divine Raphael, Holbein, and Poussin counted most. Discipline, balance, design, a hatred of all exaggeration—such were the sober virtues he valued and strove for and which we shall find in the pictures and drawings upon these walls which the patient enthusiasm of their owner has brought together for our admiration.

Charles Ricketts.

CATALOGUE

Large Gallery : Drawings.

No.

1. Paysage aux Bouleaux, (Water-colour).

   $8\frac{4}{16} \times 5\frac{8}{16}$ inches : 210 × 140 mm.

   Signed.

   Shown at the "Society of Twelve" Exhibition in January, 1910, under the title "Landscape."

2. Tête d'Évêque, (Etching, wash and Chinese white). *circa* 1865.

   $13\frac{11}{16} \times 9\frac{2}{16}$ inches : 347 × 232 mm.

   Signed.

   From the Collection of Marseille Holloway, Esq.

3. La Mort et le Bûcheron, No. 1 (141), *second state*. *RR*.

   Etching retouched by the Artist with sepia wash.

4. Belle Soirée d'Automne, (Water-colour and sepia). *circa* 1875.

   $13\frac{4}{16} \times 22$ inches : 337 × 558 mm.

   Signed.

   From the Collection of C. J. Knowles, Esq.

   See the Illustration. Plate I.

No.

5. Tête d'Ouvrier Anglais (Black Chalk on brownish paper).

See the second state of the Etching of this subject, No. 161 of this Catalogue.

6. Portrait de l'Artiste : *aetat* 27 ans, (Water-colour). 1864.

$12\frac{6}{16} \times 10\frac{14}{16}$ inches : 314 × 276 mm.

Signed and dated.

From the Collections of M. Philippe Burty, Laurence W. Hodgson, Esq., and Charles Ricketts, Esq., A.R.A.

7. Le Bedeau, (Water-colour). *circa* 1870.

$17\frac{10}{16} \times 14$ inches : 446 × 356 mm.

Unsigned.

From the Collection of Louis Marc Solon, Esq., who was a friend of the Artist's youth.

8. Repos au Bord de la Mare, (Water-colour). *circa* 1878.

$16\frac{13}{16} \times 26\frac{13}{16}$ inches : 428 × 680 mm.

Signed.

From the Collection of Richard Gutekunst, Esq.

See the Illustration. Plate II.

No.

9. Tête de Modèle : de face, (Pencil). *circa* 1890.
$10\frac{14}{16} \times 8\frac{7}{16}$ inches : 277 × 215 mm.
Signed.

From the Collection of Richard Gutekunst, Esq.

10. Le Typhon (615). (Etching, pen and oil).

11. Femmes de Pêcheurs, (Pen and Sepia wash). *circa* 1870.
18 × 13 inches : 457 × 330 mm.
Signed.

From the Collection of L. E. Mann, Esq.
This is the original study for the Etching (No. 82 of the Malassis-Thibaudeau Catalogue), which is in this Exhibition. See No. 126 of this Catalogue.

See the Illustration. Plate III.

12. Paysage aux Trois Grands Arbres, (Pen and Sepia wash). *circa* 1885.
$16\frac{10}{16} \times 19\frac{4}{16}$ inches : 421 × 488 mm.
Signed.

From the Collection of Richard Gutekunst, Esq.

See the Illustration. Plate IV.

No.

13. CUPIDON, (Pencil and wash on greenish paper).

$10\frac{1}{16} \times 9\frac{9}{16}$ inches : 256 × 243 mm.

Unsigned.

From the Collection of Richard Gutekunst, Esq.
This is a study for a figure on one of the bronze fountains at Welbeck Abbey that the Artist designed for the Duke of Portland.
This Drawing was exhibited at the "Dutch Gallery" in 1903.

14. BARQUE EN PÉRIL, (Pen and Sepia wash).

$10\frac{4}{16} \times 9\frac{11}{16}$ inches : 261 × 246 mm.

Unsigned.

From the Collection of Mlle. Nora E. Legros.
This Drawing was exhibited at the "Dutch Gallery" in 1903.

15. DEATH, THE WOOER, (Sepia). *circa* 1895.

$9\frac{12}{16} \times 8$ inches. 249 × 204 mm.

Unsigned.

From the Collection of J. Staats Forbes, Esq.
Mr. Charles Ricketts, A.R.A., has engraved this drawing on wood.
See No. 343 of this Catalogue.

No.

16. Les Moissonneuses, (Red chalk). 1906.

$8\frac{10}{16} \times 13\frac{3}{16}$ inches : 219×335 mm.

Signed and dated.

From the Collection of Mlle. Nora E. Legros.

See also the Gold-point Drawing in this Exhibition, No. 19 of this Catalogue.

17. Femmes ramassant le Bois Mort, (Pen and Sepia wash). 1880.

$21\frac{10}{16} \times 29\frac{10}{16}$ inches : 548×753 mm.

Signed and dated.

From the Collection of Edward T. Atkin, Esq., Sheffield.

See the Illustration. Plate V.

18. Une Messe Macabre, (Sepia wash). *circa* 1895.

$9\frac{6}{16} \times 8\frac{5}{16}$ inches. 238×211 mm.

Unsigned.

Mr. Charles Ricketts, A.R.A., has engraved this drawing on wood.

See No. 342 of this Catalogue.

19. Les Moissonneuses, (Gold-point). 1907.

$8\frac{11}{16} \times 10\frac{9}{16}$ inches : 220×268 mm.

Signed and dated.

See also the earlier Red Chalk Drawing of the same subject, No. 16 of this Catalogue.

No.

20. La Charrette Brisée, (Pen and Sepia wash). *circa* 1870.
$21\frac{8}{16} \times 16\frac{6}{16}$: 547 × 415 mm.
Signed.

From the Collection of Anthony Warton Henley.
This is the original study for the Etching (No. 87 in the Malassis-Thibaudeau Catalogue), which is in this Exhibition. See No. 130 of this Catalogue.

See the Illustration. Plate VI.

21. Portraît de A. Legros (646), *second state. R. About* 30 *impressions.*

22. Le Paysan, (Pen-and-ink and oil). *circa* 1906.
9 × 13 inches : 228 × 329 mm.
Unsigned.

From the Collection of Mrs. Wickham Flower.

23. Mendiant agenouillé près d'un Mur, (Pen and Sepia wash). *circa* 1890.
$16\frac{2}{16} \times 11\frac{2}{16}$ inches : 410 × 282 mm.
Signed.

From the Collection of C. J. Knowles, Esq.

No.

24. L'Équarrisseur: or Squaring Logs, (Pen, wash, and oil). *circa* 1878.
$20\frac{15}{16} \times 29\frac{14}{16}$: 531 × 757 mm.
Signed.

From the Collection of L. E. Mann, Esq.
This Drawing was exhibited at the "Dutch Gallery" in 1902.
The Artist made an Etching also of this subject (No. 301 of Mr. Lucien A. Legros' list).
A fourth state of the Etching is in this Exhibition. See No. 199 of this Catalogue.

See the Illustration. Plate VII.

25. Tête de Vieux Mendiant, (Gold-point). 1897.
$14 \times 10\frac{14}{16}$ inches: 355 × 275 mm.
Signed and dated.

From the Collection of C. J. Knowles, Esq.
This Drawing was reproduced as one of the illustrations for an article on "Alphonse Legros" written by M. Léonce Bénédite, Conservateur du Musée National du Luxembourg, published by Paul Ollendorff (Bibliothèque de l'Art Ancien et Moderne), Paris, 1900.

See the Illustration. Plate VIII.

26. Intérieur de Chaumière, (Charcoal). *circa* 1855–60.
$8\frac{13}{16} \times 12\frac{2}{16}$ inches: 224 × 308 mm.
Unsigned.

From the Collection of M. Philippe Burty. It passed from there into the possession of Dr. Edward Riggall; and was bought at his sale at Sotheby's in July, 1901, by William Rothenstein, Esq.

No.

27. La Pêche au Tambour (91), *the only state. RRR.*

Etching retouched by the Artist with black chalk and sepia wash.

28. Tête de Modèle : de trois quarts à gauche, les yeux se baissant, (Pencil). 1878.

$10\frac{12}{16} \times 8\frac{10}{16}$ inches : 273 × 219 mm.

Signed.

From the Collection of T. G. Arthur, Esq.
This Study was drawn from life before the Students of the Slade School of Art, in 1878.

29. Hercule Enfant et le Centaure, (Gold-point). 1898.

$9\frac{3}{16} \times 12\frac{3}{16}$ inches : 250 × 310 mm.

Signed and dated.

This drawing was exhibited at the "Dutch Gallery" in 1899, under the title, "Jeune Hercule et Chiron."

30. Les Grands Rochers, (Pen and Sepia wash). 1880.

$21\frac{7}{16} \times 29\frac{11}{16}$ inches : 545 × 755 mm.

Signed and dated.

From the Collections of Laurence W. Hodgson, Esq., and of Archibald Anderson, Esq.
This Drawing was exhibited at the "Rembrandt Head Gallery" in 1891 ; at the "Dutch Gallery," 1897, and at the Exhibition of "Fine Arts" in Bradford in 1904.
Legros made an Etching of this subject (No. 228 of H. Beraldi's list).

See the Illustration. Plate IX.

No.

31. Tête de Moine de profil à gauche, (Pencil on brownish paper). *circa* 1890.
$11\frac{1}{16} \times 8\frac{10}{16}$ inches : 282 × 218 mm.
Unsigned.

From the Collection of Richard Gutekunst, Esq.
This Drawing is the original study for an Etching (undescribed by Malassis-Thibaudeau, or H. Beraldi) of which the only impression known at present is in the Bliss Collection.

32. Un Cheval : bas relief de la Frise du Parthenon, (Gold-point.)
$9 \times 10\frac{6}{16}$ inches : 228 × 265 mm.
Signed.

From the Collection of J. Staats Forbes, Esq.
Exhibited at the "Dutch Gallery" in 1899.

33. L'Homme au Fourrage, (Sepia).
$6\frac{7}{16} \times 5$ inches : 163 × 127 mm.
Signed with initials.

This is the original Drawing for the Etching (No. 624 of Mr. Lucien A. Legros's list).

34. Environs de Dijon : Coin de Bois, (Water-colour). *circa* 1865.
$9\frac{8}{16} \times 6$ inches : 241 × 152 mm.
Signed with the Artist's initials.

From the Collection of A. W. Thibaudeau (Joint Editor with A. Poulet-Malassis of the "Catalogue Raisonné de l'Œuvre Gravé et Lithographié de Alphonse Legros," 1877).

No.

35. Études de Figures Nues, (Red chalk). *circa* 1885.
$17\frac{2}{16} \times 12\frac{6}{16}$ inches : 435 × 313 mm.
Signed.

From the Collection of the Artist.

See the Illustration. Plate X.

36. Deux Femmes encapuchonnées, Deux Études pour la Peinture, "Le Sermon," (Pencil). *circa* 1870.
Dimensions of each study—$10\frac{2}{16} \times 6\frac{3}{16}$ inches : 257 × 157 mm.
Each Study signed separately.

From the Collection of C. J. Knowles, Esq.

37. Dans l'Abîme de Misère, (Sepia). *circa* 1905–7.
$8\frac{6}{16} \times 6\frac{15}{16}$ inches : 213 × 177 mm.
Signed.

From the Collection of Mlle. Nora E. Legros.

38. Prêtres Célébrant la Messe: Étude, (Water-colour). *circa* 1880.
$7\frac{6}{16} \times 9\frac{2}{16}$ inches : 187 × 232 mm.
Unsigned.

From the Collection of E. F. J. Deprez, Esq.

No.

39. Étude de Tête d'Homme, (Red chalk and pen-and-ink on greenish paper).

$12\frac{14}{16} \times 9\frac{4}{16}$ inches : 325 × 235 mm.

Signed with initials.

From the Collection of C. J. Knowles, Esq.

40. Études d'après Michelange : The Delphic Sibyl and the Head of a Prophet, (Silver-point).

$11\frac{14}{16} \times 9\frac{2}{16}$ inches : 301 × 231 mm.

Signed.

From the Collection of William Strang, Esq., R.A.

41. Sieste d'un Faucheur (590), *the only state. RRR.* 5 *impressions.*

Etching retouched by the Artist with sepia.

42. Collines : Souvenir d'Italie, (Pen and Sepia wash). *circa* 1890.

$16\frac{2}{16} \times 21\frac{12}{16}$ inches : 410 × 552 mm.

Signed.

From the Collection of the Artist's family.
This Drawing was exhibited at the "Dutch Gallery" in 1903.

No.

43. Portrait de Alphonse Legros, *aetat* 58 *ans*, (Gold-point). 1895

$11\frac{12}{16} \times 8\frac{10}{16}$ inches : 298×218 mm.

Signed and dated.

From the Collection of L. E. Mann, Esq.
Shown at the "Society of Twelve" Exhibition in 1912.

See the Illustration. Plate XI.

44. Deux Religieuses, (Gold-point on greenish paper). 1889.

$11\frac{5}{16} \times 8\frac{7}{16}$ inches : 288×214 mm.

Signed and dated.

From the Collection of Mrs. Spicer.

45. Portrait of Thomas Armstrong, C.B., (Pencil). 1891.

$14\frac{8}{16} \times 10\frac{6}{16}$ inches : 367×263 mm.

Signed and dated.

From the Collection of Mrs. Armstrong.
Thomas Armstrong, C.B., was a pupil of Ary Scheffer, and in 1853 studied in Paris, where he was intimately associated with Du Maurier, Poynter, and Whistler. He exhibited in the Royal Academy, 1865–77, and in the Grosvenor Gallery, 1877–81. He was Director for Art in the Department of Science and Art, 1881–98.

46. Paysannes au Calvaire, (Pen, wash, and oil). *circa* 1875.

$24\frac{6}{16} \times 19\frac{8}{16}$ inches : 620×495 mm.

Signed.

See the Illustration. Plate XII.

No.

47. Portrait de Mlle. Marie M———, (Gold-point). 1904.
$11\frac{11}{16} \times 8\frac{12}{16}$ inches : 297×222 mm.
Signed and dated.

From the Collection of Mlle. Marie M———.

48. Jeune Paysanne, (Gold-point). 1904.
$11\frac{3}{16} \times 7\frac{11}{16}$ inches : 284×195 mm.
Signed and dated.

From the Collection of Mrs. Wickham Flower.

49. Paysage (498), *first state. RR.* 5 *impressions.*

This impression is retouched by the Artist with sepia.

50. Château en Espagne, (Pen and sepia wash). *circa* 1885.
$15 \times 24\frac{15}{16}$ inches : 381×633 mm.
Signed.

From the Collection of J. Staats Forbes, Esq.
This Drawing was exhibited at the "Dutch Gallery" in 1903.

See the Illustration. Plate XIII.

No.

51. Tête de Jeune Homme : la tête inclinée et de profil à gauche, (Red chalk).

$12\frac{8}{16} \times 9\frac{4}{16}$ inches : 317 × 235 mm.

Signed.

From the Collection of C. J. Knowles, Esq.

52. Profil de Jeune Fille, (Silver-point). 1886.

$12\frac{4}{16} \times 8\frac{10}{16}$ inches : 311 × 219 mm.

Signed and dated.

From an unknown French Collection, sold at the Hotel Drouot in April, 1911.

In the sale catalogue this Drawing was wrongly described as "Portrait de Mlle. Anna Legros."

See the Illustration. Plate XIV.

53. La Source, (Red chalk).

$10\frac{8}{16} \times 8\frac{3}{16}$ inches : 267 × 207 mm.

Unsigned.

From the Collection of J. Staats Forbes, Esq.

54. Étude de Vieillard à Longue Barbe, (Pencil). *circa* 1880–85.

$14\frac{11}{16} \times 10\frac{11}{16}$ inches : 373 × 271 mm.

Signed with initials.

From the Collection of E. F. J. Deprez, Esq.

No.

55. L'Enfant et l'Oie : d'après l'antique, (Pencil). *circa* 1885.
$24\frac{4}{16} \times 16$ inches : 616×407 mm.
Unsigned.

From the Collection of Professor Joseph B. Clarke, Royal Academy School of Art, and previously assistant of Legros at the Slade School of Art.

56. Lisière de Forêt, (Pen and sepia wash). *circa* 1890.
$11\frac{6}{16} \times 16\frac{12}{16}$ inches : 288×425 mm.
Signed with initials.

From the Collection of C. J. Knowles, Esq.

57. L'Oreille du Critique B———-, (Pen-and-ink). 1877.
$13 \times 12\frac{7}{16}$ inches : 331×316 mm.
Unsigned.

From the Collection of M. Léon Richeton.
This humorous Study of the eminent French Art Critic, M. Philippe Burty, was made by the Artist during a sudden pique.

58. Portrait of Sir Frederick Leighton, P.R.A., (Pencil). 1878.
$15\frac{4}{16} \times 10$ inches : 387×254 mm.
Signed and dated.

From the Collection of Lord Leighton.
This Drawing is the original study for the Etched Portrait (No. 201 of H. Beraldi's list).

No.

59. Tête de Vieillard, (Charcoal).
$9\frac{12}{16} \times 7\frac{12}{16}$ inches : 248 × 197 mm.
Signed with initials.

From the Collection of Frederick Keppel, Esq.

60. Deux Moines assis à l'Église, (Pencil and sepia wash).
$12\frac{8}{16} \times 8\frac{11}{16}$ inches : 318 × 220 mm.
Signed.

61. Le Labourage, (Pen and Sepia wash). *circa* 1880.
$18\frac{6}{16} \times 26\frac{12}{16}$ inches : 465 × 680 mm.
Signed.

From the Collection of William Strang, Esq., R.A.

See the Illustration. Plate XV.

62. Tête de Jeune Fille, (Silver-point on pinkish paper). *circa* 1898.
$12\frac{3}{16} \times 8\frac{14}{16}$ inches : 309 × 225 mm.
Signed.

From an American Collection.

No.

63. Le Lutrin, (Sepia wash).

$11\frac{11}{16} \times 9\frac{2}{16}$ inches : 297 × 231 mm.

Signed.

From the Collection of J. Staats Forbes, Esq.

64. Le Pêcheur à la Ligne, (Dessin au lavis). 1876 or earlier.

$21 \times 17\frac{6}{16}$ inches : 533 × 441 mm.

Signed.

From the Collection of Mrs. W. F. Craies (née Euterpe Ionides).
This Drawing was exhibited at the Dudley Gallery, Piccadilly, in 1876.

65. Tête d'Homme, (Pencil and white chalk on bluish paper). 1889.

$12 \times 8\frac{12}{16}$ inches : 305 × 222 mm.

Signed and dated.

Mr. Lucien A. Legros states that the model for this study was the Janitor at the Slade School of Art.

66. Bouquet d'Arbres, (Pen and sepia wash). *circa* 1885.

$12 \times 13\frac{1}{16}$ inches : 304 × 332 mm.

Signed.

From the Collection of J. Staats Forbes, Esq.
This Drawing was exhibited at the "Dutch Gallery," 1903.

No.

67. Un Enterrement en France, (Charcoal). 1860.
$15\frac{14}{16} \times 17\frac{4}{16}$ inches : 403 × 438 mm.
Signed and dated.

From the Collection of M. Philippe Burty.
There is an inscription by M. Burty, upon the reverse of the Drawing, stating that it was done in 1860.

68. Le Brûleur d'Herbes, (Pen, sepia wash and oil). *circa* 1880.
$20\frac{11}{16} \times 28\frac{13}{16}$ inches : 526 × 731 mm.
Signed with initials.

See the Illustration. Plate XVI.

69. Portrait of G. F. Watts, R.A., (Pencil and white chalk on blue paper). *circa* 1877–78.
$13\frac{3}{16} \times 8\frac{11}{16}$ inches : 335 × 221 mm.
Signed.

From the Collection of Lord Leighton.
This Drawing is the original study for the Etched Portrait of Watts (No. 198 of H. Beraldi's list), which is in this Exhibition, see No. 172 of this Catalogue.

70. Le Manège (75), *second state*. *R.*

This impression is retouched by the Artist.
See the Oil Painting and also the Sepia Drawing in this Exhibition Nos. 312 and 74 of this Catalogue.

No.

71. Les Bords de l'Ouche, près Dijon, (Dessin au lavis) 1876 or earlier.

$21 \times 17\frac{7}{16}$ inches : 533×443 mm.

Signed with initials.

From the Collection of Mrs. W. F. Craies (née Euterpe Ionides).
This Drawing was exhibited at the Dudley Gallery, Piccadilly, in 1876.

72. Étude pour Médaille, (Pencil). *circa* 1904.

$9\frac{5}{16} \times 7\frac{12}{16}$ inches : 237×196 mm.

Signed with initials.

From the Collection of Mlle. Nora E. Legros.

73. Le Joueur de Viole, (Dessin au lavis). *circa* 1868.

$8\frac{6}{16} \times 8\frac{12}{16}$ inches : 213×223 mm.

Signed, and with the inscription "*À mon ami Holloway.*"

From the Collection of Marseille Holloway, Esq.
This is the original Drawing for the Etching (No 135 of the Malassis-Thibaudeau Catalogue), which is in this Exhibition. See No. 149 of this Catalogue.

74. Le Manège, (Sepia wash). *circa* 1865–68.

$16\frac{8}{16} \times 23\frac{14}{16}$ inches : 419×607 mm.

Signed.

From the Collection of T. G. Arthur, Esq.
See also the Oil Painting No. 312 and the retouched Etching, No. 70 of this Catalogue.

No.

75. Portrait d'une Jeune Dame, (Pencil). 1872.

$10\frac{10}{16} \times 7\frac{12}{16}$ inches : 270 × 196 mm.

Signed and dated.

From a French Collection.

This Drawing, which is dedicated "*À Madame Dalou,*" is believed to be the portrait of the wife of the eminent French Sculptor, Jules Dalou, who was an intimate friend of Legros.

76. Portrait de Auguste Poulet-Malassis, (Pencil). 1875.

$10\frac{8}{16} \times 8\frac{4}{16}$ inches : 267 × 209 mm.

Signed with initials and dated.

From a French Collection.

Auguste Poulet-Malassis was Joint Editor with A. W. Thibaudeau of the "Catalogue Raisonné de l'Œuvre Gravé et Lithographié de Alphonse Legros," 1877.

77. Portrait de Victor Hugo, (Water-colour and pen-and-ink). *circa* 1878.

$15\frac{13}{16} \times 10\frac{12}{16}$ inches : 402 × 273 mm.

Signed.

From the Collection of L. E. Mann, Esq.

This is the original drawing for the Etching (No. 425 of Mr. Lucien A. Legros' list). A fourth state of the Etching is in this Exhibition. See No. 253 of this Catalogue.

No.

78. Tête d'Enfant Riant, (Red chalk).
$11\frac{7}{16} \times 8\frac{8}{16}$ inches : 291 × 216 mm.
Signed.

79. Après le Combat, (Sepia).
8 × 15 inches : 203 × 382 mm.
Signed.

From the Collection of C. J. Knowles, Esq.
This is the original Drawing for the Etching (No. 483 of Mr. Lucien A. Legros' list), which is in this Exhibition. See No. 334 of this Catalogue.

80. L'Arbre Brisé, (Sepia wash). *circa* 1885.
$17 \times 13\frac{6}{16}$ inches : 432 × 340 mm.
Unsigned.

From the Collection of T. G. Arthur, Esq.

81. La Pêche à la Truble (90), *first state. RRR.*

Etching retouched by the Artist with pen and sepia wash.

82. La Mort du Vagabond (89), *second state. RR.*

This counter impression is retouched by the Artist with pen and sepia wash.

No.

83. Marchandes de Poisson sur le Quai à Boulogne, (Pen and sepia wash). *circa* 1880.
$20\frac{5}{16} \times 29\frac{7}{16}$ inches : 516 × 747 mm.
Unsigned.

From the Collection of Christopher Head, Esq.
This Drawing was exhibited at the "Dutch Gallery" in 1903.

84 Tête d'Homme : de profil à gauche, (Pen and sepia wash). 1880.
$17\frac{7}{16} \times 12\frac{10}{16}$ inches : 443 × 320 mm.
Signed with initials and dated.

From the Collection of Mrs. W. F. Craies (née Euterpe Ionides).

85. Les Tourbières près Boulogne, (Pen and sepia wash). *circa* 1877.
$16\frac{4}{16} \times 23\frac{10}{16}$ inches : 413 × 600 mm.
Unsigned.

From the Collection of Charles P. Sainton, Esq., who states that this Drawing was made by Legros whilst on a visit to M. Sainton père, Château de Conteville, near Boulogne-sur-mer.

86. Tête d'Enfant, (Red chalk).
$12\frac{8}{16} \times 9\frac{2}{16}$ inches : 319 × 252 mm.
Signed.

From the Collection of Mlle. Nora E. Legros.

No.

87. Le Combat, (Sepia).

$8\frac{1}{16} \times 17\frac{4}{16}$ inches : 204 × 438 mm.

Signed with initials.

From the Collection of C. J. Knowles, Esq.
This is the original Drawing for the Etching (No. 523 of Mr. Lucien A. Legros' list), which is in this Exhibition. See No. 339 of this Catalogue.

88. La Source, (Pencil on bluish paper). *circa* 1885.

$17\frac{3}{16} \times 7\frac{12}{16}$ inches : 436 × 198 mm.

Unsigned.

The model for this Drawing was Maddaléna Fionda, a young Italian girl whose face in profile is portrayed in the Etching (No. 319 of Mr. Lucien A. Legros' list), which is in this Exhibition. See No. 208 of this Catalogue.
She was likewise the model for the Artist's Statuette in bronze, "Torse de Jeune Femme," also in this Exhibition. See No. 313.
The Drawing was exhibited at the Rembrandt Head Gallery in June, 1891.

88a. Portrait de Madame ————, (Pencil). 1877.

$20\frac{3}{16} \times 14\frac{12}{16}$ inches : 513 × 375 mm.

Signed and dated.

From the Collection of Richard Gutekunst, Esq.

Alphonse Legros
(Aged 62).
(At work in his Studio.)

The Etchings of Legros.

IN the course of a career which began in the "fifties" of the nineteenth century and included the first decade of the twentieth, Alphonse Legros had time to produce without undue haste an *œuvre*, in etching and lithography, which runs to many hundreds, and has few parallels in point of numbers in the records of modern etching. But it is not the quantity of his production that assures him an eminent place among the masters of nineteenth century etching. He combined with a forcible and markedly personal technique, comparable in some of its aspects to that of Jean-François Millet, a far greater gift than Millet's of invention. In variety, indeed, and in his capacity for excelling in many different styles and in a wide range of subjects, there is hardly one among his numerous distinguished contemporaries that approaches him. This may sound exaggerated to those who knew Legros chiefly by the landscapes of his later years, in which it cannot be denied that he had found a formula which saved him some of the pains of study or invention. In accordance with this formula, more or less conscious, Nature was submitted to a process of selection, criticism and transformation before she emerged, reformed, in the shape of a Legros landscape, often to undergo surprising transformations still, in successive states of the etching, before the artist's brain had ceased to work on materials that were largely of its own creation. For Legros never accepted landscape in the crude form of the countryside as ordinary vision sees it. Some people, I believe, find this kind of etching formal and tiresome, and I will not deny that Legros did too much of it; but

such an opportunity of studying his landscape etchings as Mr. Bliss now enables us to enjoy may store the eye and memory with lovely visions of nature, in calm or storm, transmuted by the working of a poet's imagination into something dreamlike, not studied with the searching observation of a realist under the sunshine and cloud of the common day. It is "emotion remembered in tranquillity" that has inspired the etcher.

Much more various, more full of fancy and imagination, are the figure subjects of his early period, whether inspired by reminiscences of Catholic ritual and monkish observance in the monasteries and churches of Spain, by the more homely experiences of French provincial life, or by the weird tales of Edgar Allan Poe. They are by turns romantic and tender like Le Joueur de Viole, placid and dreamy like Le Savant Endormi, startling like Le Chat Noir, or violent and brutal like Le Puits et le Pendule, or La Discipline au Couvent. They are all, like most of the best French etchings of the nineteenth century, the result of the artist's fearless expression of his own thought and fancy, making no concession whatever to the popular taste for what is pretty and easily intelligible. Not that popular taste of this kind cannot find much to its liking in the more idyllic compositions of Legros—such scenes from country life as Les Pêcheurs d'Écrevisses, Les Faiseurs de Fagots, Moissonneuses surprises par l'Orage, or La Charrue. Then there are the decorative plates, the masks and satyrs' heads, the Marteau de Porte, and Vase à Anses avec Masques, in which Legros displays a gift for sculpturesque design, which, I think, has not yet been sufficiently appreciated. And, above all, there are his splendid portraits: Manning, perhaps the most impressive of them all, the great Carlyle, the Watts (seen at its

best before the plate was cut down) the portrait of Legros himself in early middle age, Rodin and Dalou, Gambetta, Tennyson, Tolstoï, Holroyd, and the early plate of a beauty truly classical, Tête de Jeune Fille. Here Legros shows himself a master in the great tradition of portrait etching, the tradition of Van Dyck.

The present exhibition contains as many specimens as space permits of the most complete collection by far of Legros's work that has ever been brought together. The collection formed by Mr. Bliss contains, with very few exceptions, every etching, drypoint or lithograph by the master, and not only that, but almost every state of every plate is represented. A few rarities had passed into public collections, especially the British Museum and the Victoria and Albert Museum, before Mr. Bliss began to collect. But, with these exceptions, every important collection that any other private collector had formed since the Ionides and Gueraut collections were withdrawn from the open market has been forced to yield its tribute to Mr. Bliss. The private collection of the artist, and the collections owned by members of his family, that of Mr. T. G. Arthur, and the still larger collection of Mr. Knowles, not to mention several other and smaller collections in which rare proofs occurred, have been absorbed into the unrivalled series belonging to Mr. Bliss, which now contains, in many cases, not only every state, but every impression known to exist. His collection, indeed, has been formed on so lavish a scale that an exhibition so extensive and so rich in rarities as the present can be formed out of duplicates, and without encroaching in a single case upon the chief and most choice collection which remains undisturbed and unframed in Mr. Bliss's solander boxes. Only the initiated can fully appreciate the fact that under these circum-

stances plates of the utmost rarity, such as the lithograph L'Assassinat and the etchings Le Cours de Phrénologie, No. 1, Le Tribunal, and Séance de Professeurs, can be exhibited. In the case of the last-named plate, No. 126 of the Malassis-Thibaudeau Catalogue, only one other proof is known—an untouched proof, the proof exhibited being one retouched in sepia for Charles Baudelaire—and that other is also in Mr. Bliss's collection. That is by no means an isolated example. Without insisting too much upon rarity, I will conclude by pointing out how well this exhibition illustrates, by the superb quality of the impressions shown, the excellence of Legros's drypoints, as well as his etchings. Such proofs as Les Baigneuses (M.T. 69), and La Maison du Charron (Cat. 354), may be equalled—in Mr. Bliss's own collection, we must suppose that they *are* equalled—but hardly excelled. Among the etchings themselves the connoisseur should notice the exceptional quality of Le Mur du Presbytère (Cat. 335), and Le Pré Ensoleillé (Cat. 340), which are not plates of any special rarity, apart from quality. Les Marais (Cat. 298) and Bord de la Venelle (Cat. 308) are charming subjects, closely allied to one another in treatment. But to name all the etchings of exceptional beauty or interest would fill more space than a preface may claim.

I must not omit to mention that the lithographs, early and late, are also very well represented, besides the work on copper, and that the selection of drawings contains many items of exceptional interest, such as the original drawings for two of the most important etchings (Cat. 483 and 523) in the series, Le Triomphe de la Mort.

Campbell Dodgson.

Long Gallery : Etchings, Drypoints and Lithographs.

[Arranged in Chronological Order.]

(The numbers placed within brackets after each title are those of the "Catalogue Raisonné" of MM. A. Poulet-Malassis and A. W. Thibaudeau, 1878; of that of M. Henri Beraldi, 1889, Vol. IX., and of the additions to both made by Mr. Lucien A. Legros, 1904, and in MS.).

ABBREVIATIONS.

R. = Rare.
RR. = Very rare.
RRR. = Exceedingly rare.

No.

89. Portrait de Florestan Mionnet (8), *the only state.* *R.*

Florestan Mionnet was a friend of the Artist's youth. He subsequently became secretary to the Prince of Monaco.

90. Vieillard Assis (17), *the only state.* *RR.* *About* 10 *impressions.*

91. Portrait de Auguste Delâtre, Maître-imprimeur (19), *second state.* *RR.*

92. Vieil Espagnol (21), *second state.* *R.*

No.

93. Portrait de Frédéric Régamey, Artiste dessinateur (22), *fifth state.*

94. Tête de Modèle (26), *fourth and best state. RR.*

95. Le Grand Espagnol (28), *first state. RR.*

96. Tête de Jeune Fille (36), *third and best state. RR.*

97. Tête d'Homme (39), *second state. RRR.* 3 *impressions.*

98. Portrait de Jules Dalou, No. 2, Statuaire (41), *seventh state.*

See his bronze bust of A. Legros in this Exhibition, No. 315 of this Catalogue.

99. Portrait de Sir E. J. Poynter, P.R.A. (42), *fourth state. R.*

100. S.E. le Cardinal Manning, Archevêque de Westminster (43), *second state. RR.*

See the Illustration. Plate XVII.

101. Procession dans une Église Espagnole (49), *sixth state. R.*

No.

102. La Messe dans une Église Espagnole (51), *the only state.* *R.*

103. La Discipline au Couvent (53), *second state.* *R.*

104. La Communion dans l'Église St.-Médard (54), *first state.* *RRR.*

See the Illustration. Plate XVIII.

105. La Communion dans l'Église St.-Médard (54), *second state.* *RR.*

See the Illustration. Plate XIX.

106. Le Réfectoire (55), *second state.* *RR.*

107. La Mort de Saint François (56), *third state.* *RR.*

108. La Mort de Saint François (56), *fifth state.* *R.*

109. La Sortie de la Procession (57), *second state.* *R.*

110. Les Chantres Espagnols (59), *fourth state.* *R.*

111. Le Lutrin, No. 1 (61), *third state.* *RR.*

No.

112. Les Chantres Espagnols (59), *seventh state.*

113. Le Lutrin, No. 2 (62), *second state. RR.*

114. Le Moine à l'Orgue (63), *first state. R*

115. La Lecture de l'Office (64), *second state.*

116. Le Baptême (65), *third state. R.*

117. L'Enfant Prodigue (66), *third state. RR.*

118. Job (67), *sixth state. R.*

119. La Promenade du Convalescent (68), *second state, with Delâtre's imprint. RR.*

See the Illustration. Plate XX.

120. Les Baigneuses (69), *the only state. RR.*

See the Illustration. Plate XXI.

No.

121. Les Vagabonds de Montrouge (71), *the only state. R.*

This impression is retouched by the Artist.

122. Les Moines Bûcherons (73), *the only state. R.*

See the Oil Painting in this Exhibition, No. 304 of this Catalogue.

123. Les Pêcheurs d'Écrevisses (74), *second state. RRR.*

See the Illustration. Plate XXII.

124. Le Bûcheron (79), *first state. RR.*

125. La Charrue (81), *first state. R.*

126. Femmes de Pêcheurs (82), *first state. RRR.*

The only other impression known is also in the Bliss Collection.
See the original Drawing in this Exhibition, No. 11 of this Catalogue.

127. Le Voyageur à l'Abri (83), *third state. About* 10 *impressions.*

128. Les Voyageurs Fatigués (84), *fourth state. RR.*

See the Illustration. Plate XXIII.

There are four states of this Plate, and 15 impressions in all.

No.

129. Le Mouton Retrouvé (86), *second state. R.*

130. La Charrette Brisée (87), *first state. RRR. Only* 4 *or* 5 *impressions.*

See the original Drawing in this Exhibition, No. 20 of this Catalogue.

131. Paysanne des environs de Boulogne : dite La Femme au Panier (94), *first state. RRR.* 5 *impressions.*

132. Banlieue de Paris (99), *second state. RRR.*

The only other impression known of this state, and also the *unique* one of the *first state*, are in the Bliss Collection.

133. La Briqueterie (100), *second state, with Delâtre's imprint. RR. Only* 5 *or* 6 *impressions are known.*

See the Illustration. Plate XXIV.

134. Le Paysage au Rouleau (101), *the only state. R.* 25 *impressions.*

135. La Ferme au Grand Arbre (103), *first state. RRR. Only* 4 *impressions.*

See the Illustration. Plate XXV.

No.

136. La Ferme au Grand Arbre (103), *third state. RR.*

137. La Ferme au Grand Arbre (103), *fourth state. RR.*

See the Illustration. Plate XXVI.

There are five states of this Plate.

138. Le Paysage au Bateau (106), *fourth and best state. R.*

139. Le Paysage à la Mare (107), *fourth state. R.*

There are four states of this Plate.

140. Le Paysage aux Meules (108), *second state. R.*

141. Les Saules Têtards (109), *the only state. RRR.*

See the Illustration. Plate XXVII.

Only one other impression is known, which also is in the Bliss Collection.

142. Le Cours de Phrénologie, No. 1 (121), *first state. RRR.*

This impression is of the *entire* Plate, having the portraits of Legros père and of H. Fantin-Latour engraved above the subject.

See the Illustration. Plate XXVIII.

Only one other impression is known, which also is in the Bliss Collection.

No.

143. Le Tribunal (123), *the only state. RRR.*

See the Illustration. Plate XXIX.

Only one other impression is known, which also is in the Bliss Collection.

144. L'Ambulance (124), *the only state. R.*

This impression is retouched by the Artist, and signed and dated, 1861.

A pencil note in the margin of the impression that is in the British Museum reads "Scène du coup d'état, 2 Decembre, 1851."

On another impression contained in a private collection there is a note reading "Scène des barricades 1848."

145. La Veillée Mortuaire (125), *third state. R.*

146. Séance de Professeurs (126), *the only state. RRR.*

See the Illustration. Plate XXX.

This impression was retouched by the Artist for the French poet, Charles Baudelaire, and has upon its margin the following inscription by A. Poulet-Malassis: "Épreuve reprise au pinceau par Legros pour Baudelaire."

Only one other impression, an untouched one, is known, which also is in the Bliss Collection.

No.

147. Le Savant Endormi (129), *fourth state. RR. Only a few impressions.*

This impression is of the left half of the Plate only, the head of a man turned three-quarters to the left having been engraved upon the right half.

Only one impression of the *entire* Plate is known, and that is in the Bliss Collection.

148. Le Joueur de Contre-Basse (133), *third state. R.*

149. Le Joueur de Viole (135), *second state. RR.*

See the Drawing in this Exhibition, No. 73 of this Catalogue.

150. La Mort et le Bûcheron, No. 2 (142). *second state. RR.* 15 *impressions.*

151. Le Chat Noir (148), *the only state. RR.*

An illustration to Poe's tale, "The Black Cat."

152. Ombre (149), *the only state. RR.*

An illustration to Poe's tale, "A Shadow; a Parable."

No.

153. La Vérité sur le Cas de M. Valdemar (150,) *the only state. R.*

Illustration to Poe's tale, "The Case of Mr. Valdemar."

154. Le Puits et le Pendule, No. 2 (154), *the only state. R.*

Illustration to Poe's tale, "The Pit and the Pendulum."

155. Tête d'Homme (168), *third state. R.*

This Plate was executed in June, 1877, at the South Kensington School of Art, in the presence of the Etching Class.
There were 15 impressions, which were numbered consecutively. Some of these show slight differences in the work. This impression is the 7th.

156. Portrait de Léon Gambetta, No. 1 (171), *the only state. RRR About 6 impressions.*

157. Les Grands Arbres: Effet du Soir (172), *second state. RRR. About 8 impressions.*

See the Illustration. Plate XXXI.

158. Depuis ce Temps-là (173), *third and best state. R.*

No.

159. { LE SOUPER CHEZ MISÈRE (174), *first state. RR. Very few impressions.*

LE SOUPER CHEZ MISÈRE (174), *third state. R.*

160. SAINT PIERRE ET SAINT PAUL À LA PORTE DE M. RICHARD (175), *fourth state.*

161. TÊTE D'OUVRIER ANGLAIS (177), *second state. R.* 15 *impressions.*

See the original Drawing in this Exhibition for the first state of this Plate, No. 5 of this Catalogue.

162. LE CANAL : EFFET DU MATIN (178), *third and published state. RRR.* 50 *impressions.*

This impression is on Japan paper, and is signed, which is unusual. The *unique* impressions of the *first* and *second* states are in the Bliss Collection.

See the Illustration. Plate XXXII.

163. LE CANAL : EFFET DU MATIN (178), *fifth state. RRR. Only a few impressions.*

See the Illustration. Plate XXXIII.

164. TÊTE DE JEUNE HOMME (180), *first state. R.*

No.

165. La Mort et le Bûcheron, No. 3 (181), *third state. RR. Only a few impressions.*

166. Les Faiseurs de Fagots (182), *third and best state. R.*

167. Portrait de Auguste-Poulet Malassis (188), *second state. RR. Very few impressions.*

168. Portrait de Léon Gambetta, No. 3 (189), *second state. RRR. 3 impressions.*

This impression is retouched by the Artist with sepia.

169. Tête d'Homme (190), *first state. R. Very few impressions.*

170. Le Pêcheur à la Ligne (191), *first state. RR.* 10 *impressions.*

See the Illustration. Plate XXXIV.

171. Le Pêcheur à la Ligne (191), *third state. R.*

See the Illustration. Plate XXXV.

No.

172. Portrait of G. F. Watts, R. A. (198), *third state. R.* 30 *impressions.*

See the Illustration. Plate XXXVI.

See also the original Drawing in this Exhibition, No. 69 of this Catalogue.

173. Val C. Prinsep, R.A. (202), *second state. R. Only a few impressions exist.*

Fifty impressions were originally printed of this plate; but the greater number of these were afterwards destroyed by the Artist in a momentary pique.

174. Tête d'Homme (207), *second state. R. About* 10 *impressions.*

175. Portrait de l'Artiste (212), *third and best state. R.*

A fine impression.

176. La Mort et le Bûcheron, No. 4 (213), *third state. RRR. About* 10 *impressions.*

177. La Mort et le Bûcheron, No. 4 (213), *fourth state. R.*

No.

178. Laitière à Boulogne, No. 1 (215), *first state. RRR. Very few impressions.*

See the Illustration. Plate XXXVII.

179. Laitière à Boulogne, No. 1 (215), *second state. RRR. Very few impressions.*

See the Illustration. Plate XXXVIII.

There were about 15 impressions in all of the two states.

180. La Laitière à Boulogne, No. 3 (216), *third state. R. About* 25 *impressions.*

181. Au Bord de l'Eau: Effet du Matin (218), *third and best state. R. About* 25 *impressions.*

There were originally 50 impressions taken from this Plate, but of this number about half were destroyed owing to their being badly printed.

182. Le Pêcheur du Saumon (223), *second state. RR. About* 6 *impressions.*

183. La Liseuse: La Lecture sous les Arbres (229), *second state. RRR.* 10 *impressions.*

No.

184. Le Voyageur étendu sur le Gazon (234), *first state. RRR. About 3 impressions.*

See the Illustration. Plate XXXIX.

185. Paysanne assise près d'une Haie (241), *the only state.*

An early and brilliant impression on Japan paper.

186. Moissonneuses Surprises par l'Orage (253), *first state. RRR.*

The only other proof known, an untouched one, is in the Bliss Collection. This impression is retouched by the Artist.

187. Intérieur d'Église (275), *eighth state. RR. About 5 impressions.*

188. Marchandes des Environs de Boulogne, No. 2 (279), *third state. R. 12 impressions.*

189. Un Orage (288), *third state. RR. Very few impressions.*

190. Les Saules (290), *first state. RRR. 6 impressions.*

191. Bord de Ruisseau (291), *first state. RRR. About 6 impressions.*

No.

192. Dans la Forêt de Fontainebleau (295), *first state. RR. About* 10 *impressions.*

193. L'Entrée du Champ (296). *third state.*

An early and fine impression.

194. Dans la Forêt de Fontainebleau (295), *fourth state. R. About* 12 *impressions.*

195. L'Abreuvoir (297), *second state. RR.* 6 *impressions.*

196. Les Marais (298), *second state. R. About* 23 *impressions.*

197. Marchand de Mouron (299), *first state. R.* 14 *impressions.*

198. Rive du Saint-Pré (300), *fourth and best state. R. About* 8 *impressions.*

199. L'Homme qui Fend des Bûches ; ou L'Équarrisseur (301), *fourth state. RR. About* 5 *impressions.*

See the Drawing in this Exhibition, No. 24 of this Catalogue.

No.

200. Le Colporteur (302), *the only state. R.*

An early and fine impression.

201. Bord de l'Oise (303,) *first state. RR.* 8 *impressions.*

202. Chaumière (304), *first state. RR.* 8 *impressions.*

203. Lisière de Bois (306), *first state. R.*

A very brilliant impression.

204. La Ferme des Bords (307), *second state. R.* 7 *impressions.*

205. Bord de la Venelle (308), *first state. RR.* 5 *impressions.*

206. Bouquet d'Arbres (310), *the only state R.* 9 *impressions.*

207. La Tour aux Pigeons (313), *the only state.*

An early and brilliant impression.

No.

208. Tête de Jeune Fille (319), *the only state. RR.* 8 *impressions.*

The young girl whose features are portrayed in this Plate was named Maddaléna Fionda.

She was the model for the Artist's much admired Bronze Statuette, "Torse de Jeune Femme," and for his pencil Drawing, "La Source." Both of these are in this Exhibition, Nos. 313 and 88 of this Catalogue.

209. L'Archéologue (320), *third state. RR. About* 6 *impressions.*

210. Le Fermier et son Âne (324), *first state. RRR.* 3 *impressions.*

See the Illustration. Plate XL.

211. Les Bouleaux bord de l'Eau : Effet du Matin (325), *first state. R.* 28 *impressions.*

212. Le Bateau (326), *sixth state. RRR.* 4 *impressions.*

See the Illustration. Plate XLI.

There are six states of this Plate, and 9 impressions in all.

213. Le Retour à la Chaumière (327), *the only state. RR.* 8 *impressions.*

214. Château en Espagne (328), *second state. RRR.* 3 *impressions.*

No.

215. Château en Espagne (328), *third state. R.* 11 *impressions.*

In the third state the Plate was given the new title, "À travers Champ."

216. Portrait de Hector Berlioz (331), *first state. RRR.* 3 *impressions.*

See the Illustration. Plate XLII.

217. Un Coin de Forêt en Bourgogne (333), *first state. RRR.*

The only other impression of this state is also in the Bliss Collection.

See the Illustration. Plate XLIII.

218. Un Coin de Forêt en Bourgogne (333), *fourth state. RRR.*

The only other impression of this state is also in the Bliss Collection.

See the Illustration. Plate XLIV.

219. Ruine Romaine (334), *third state. R. About* 10 *impressions.*

220. Le Mur du Presbytère (335), *the only state.*

An early and beautiful impression. *RR.* in this fine condition.

Corner Gallery.

No.

221. Vieil Homme, Vieil Arbre (337), *the only state. RR.* 19 *impressions.*

222. Le Long de la Rive (338), *second state.*

An early and fine impression. *R.* in this condition.
The *unique* impression of the *first* state is in the Bliss Collection.

223. Le Pré Ensoleillé (340), *second state.*

An early and beautiful impression. *RRR.* in this fine condition.
The *unique* impression of the *first* state is in the Bliss Collection.

See the Illustration. Plate XLV.

224. Dans les Bois (341), *second state. R.* 21 *impressions.*

225. Le Hangar (342), *third state. R.* 14 *impressions.*

226. Au Coin d'un Chemin (344), *second state. RR.* 7 *impressions.*

227. Dans la Forêt de Conteville (352), *second state. RRR.*

The only other impression of this state is also in the Bliss Collection.

No.

228. Dans la Forêt de Conteville (352), *third state. RR.* 5 *impressions.*

229. L'Allée de Peupliers (353), *the only state. RRR.* 8 *impressions.*

An early and brilliant impression.

See the Illustration. Plate XLVI.

230. Les Bouleaux, bord de l'Eau, No. 2 (354), *fourth state. RR. About* 5 *impressions.*

There are four states of this Plate, and 15 impressions in all.

231. Près d'Amiens ; les Tourbières (358), *the only state. RR.*

An early and fine impression.

See the Illustration. Plate XLVII.

232. Le Gué (360), *second state.*

An early and fine impression.

233. La Ferme du Bienheureux, No. 2 (361), *first state. RR.* 12 *impressions.*

No.

234. La Maison du Charron (364), *second state. RRR.* 4 *impressions.*

There are six states of this Plate.

235. Paysage : Chemin d'Horville (366), *third state. R.* 7 *impressions.*

There are five states of this Plate and 25 impressions in all.

236. L'Enfant Prodigue, No. 3 (371), *fourth state. R. About* 8 *impressions.*

There are six states of this Plate.
Of the first four states there are 12 impressions in all.

237. Femme du Marché (375), *second state. R.* 9 *impressions.*

The *unique* impression of the *first* state is in the Bliss Collection.

238. Sur la Terne (377), *fifth state. RR. About* 3 *impressions.*

Of this Plate there are six states, and 15 impressions in all.

239. La Ferme sur le Coteau (378), *second state. RRR.* 3 *impressions.*

240. Campement de Bohémiens (380), *the only state. RRR.* 3 *impressions.*

No.

241. Paysage (382), *first state. RRR.* 3 *impressions.*

See the Illustration. Plate XLVIII.

242. Paysage (382), *second state. RRR.* 3 *impressions.*

See the Illustration. Plate XLIX.

243. Paysage (382), *third state. RRR.* 6 *impressions.*

244. Le Petit Lac (384), *third state. RRR.* 3 *impressions.*

The *unique* impressions of the *first* and *second* states are in the Bliss Collection.

245. Près du Moulin (387), *first state. RR.* 10 *impressions.*

See the Illustration. Plate L.

246. Le Retour du Labourage (388), *seventh state. R.* 11 *impressions.*

The *unique* impressions of the *first six* states are in the Bliss Collection.

247. La Ferme sur la Colline (389), *sixth state. RRR.*

Of the first six states there were 8 impressions in all.
The only other impression of the sixth state is also in the Bliss Collection.

No.

248. Le Point de Vue (393), *first state. RRR.* 3 *impressions.*

See the Illustration. Plate LI.

249. L'Enfant Prodigue, No. 4 (399), *third state. RR.*

There are four states of this Plate, and 20 impressions in all.

250. Les Moines à l'Église (413), *second state. RR.* 5 *impressions.*

251. Les Fagottiers (422), *second state. RR.* 10 *impressions.*

252. Les Moines à l'Église (413), *sixth state. RRR.*

The only other impression of the sixth state is also in the Bliss Collection.

253. Victor Hugo, No. 2 (425), *fourth state. RRR.*

See the original Drawing in this Exhibition, No. 77 of this Catalogue.
The only other impression of the fourth state is also in the Bliss Collection.

254. Le Fermier au Repos (426), *sixth state. RRR.*

This impression is retouched by the Artist with pen-and-ink.

See the Illustration. Plate LII.

The only other impression of the sixth state, an untouched one, is also in the Bliss Collection.
There are six states of this Plate, and 7 impressions in all.

No.

255. Masure sur la Colline (435), *first state. RR.* 20 *impressions.*

See the Illustration. Plate LIII.

256. Masure sur la Colline (435), *second state. R.*

An early and fine impression.

257. Vieux Faune (442), *tenth and best state. RR.* 3 *impressions.*

There are eleven states of this Plate, and 20 impressions in all.

258. Mendiant Assis (443), *the only state. RRR.* 3 *impressions.*

259. Paysage (445), *third state. RR.* 7 *impressions.*

260. Rentrant le Foin (446), *the only state.*

An early and brilliant impression. *RR.* in this fine condition.

261. Une Ferme (449), *fourth state. RRR.*

The only other impression of the fourth state is also in the Bliss Collection.

There are five states of this Plate, and 6 impressions in all, the whole of them being in the Bliss Collection.

262. Le Bon Samaritain (450), *second state. RR.* 5 *impressions.*

The ***unique*** impression of the *first* state is in the Bliss Collection.

No.

263. Moine Jouant de l'Orgue à l'Église (451), *the only state. RRR.* 4 *impressions.*

See the Illustration. Plate LIV.

264. Une Ancienne Auberge (452), *first state. RRR.* 3 *impressions.*

265. Paysage : Lever du Soleil (462), *first state. RRR.* 4 *impressions.*

266. Paysage ; Lever du Soleil (462), *fourth state. RRR.* 3 *impressions.*

There are six states of this Plate, and about 15 impressions in all.

267. Un Coin de Rivière (465), *second state. RRR.*

The only other impression of the second state is also in the Bliss Collection.

See the Illustration. Plate LV.

268. Un Coin de Rivière (465), *fourth state. RRR.* 3 *impressions.*

See the Illustration. Plate LVI.

269. Un Coin de Rivière (465), *fifth state. RRR.* 5 *impressions.*

This impression is retouched by the Artist with sepia.

No.

270. Paysage (463), *second state. RRR. About* 3 *impressions.*

There are three states of this Plate, and 7 impressions in all.

271. L'Enfant Prodigue, No. 6 (467), *the only state.* 22 *impressions.*

272. Les Bûcherons (473), *first state. RRR.* 4 *impressions.*

273. Les Bûcherons (473), *second state. RRR.* 4 *impressions.*

There are four states of this Plate, and 16 impressions in all.

274. Le Pont du Moulin (480), *first state. RRR.* 3 *impressions.*

275. Sinbad le Marin (482), *seventh state. R.* 12 *impressions.*

There are seven states of this Plate, and 30 impressions in all.

276. Paysage au Bateau (499), *second state. RRR.* 7 *impressions.*

277. Paysage au Bateau (499), *third state. RRR.* 5 *impressions.*

278. Paysage au Bateau (499), *ninth state. R. A few impressions only.*

No.

279. La Ferme de Brieux : Effet d'Orage (484), *third state.*

A fine and brilliant impression.

280. Château des Revenants (500), *third state. RRR. About 5 impressions.*

281. Lisière de Forêt (504), *second state. RRR. A very few impressions.*

282. Paysage (508), *first state. RRR. 3 impressions.*

This impression is retouched by the Artist with sepia.

283. Portrait de Sir Charles Holroyd (511), *first state. R. 14 impressions.*

284. L'Adoration des Bergers (526), *first state. R. 13 impressions.*

285. Les Mendiants de Bruges (537), *third state.*

A brilliant impression.

286. The German Forest, Downley (539), *second state. R. 9 impressions.*

287. Village de Saint Pierre : Effet d'Orage (547), *first state. RR.*

8 *impressions, inclusive of 2 trial ones.*

No.

288. Homme Abreuvant un Cheval (559), *first state. R.* 8 *impressions.*

289. Le Retour du Bois (565), *third state. R.* 10 *impressions.*

290. La Crèche (569), *first state. R.* 10 *impressions.*

291. Lever du Soleil : l'Automne (570), *the only state. RRR.* 8 *impressions.*

292. Sur le Haut de la Colline (574), *fourth and best state. RRR.*

This impression is retouched by the Artist.
There are four states of this Plate, and 9 impressions in all.

293. Le Haut de la Colline (581), *first state. RRR.* 6 *impressions.*

294. L'Arbre de Salut (589), *eighth state. R.*

There are eight states of this Plate, and 50 impressions in all.

295. Le Matin sur la Rivière (593), *second state.*

An early and brilliant impression.

No.

296. Les Arbres au Bord de l'Eau (600), *the only state.*

A fine impression.

297. Bergerie sur le Coteau (608), *the only state.*

An early and brilliant impression.

298. L'Ouragan (611), *first state. RRR. 6 impressions.*

299. Repos au Bord de la Rivière (621), *fourth state. R. About* 10 *impressions.*

There are five states of this Plate, and 45 impressions in all.

300. Un Coup de Vent (626), *the only state. RR.* 15 *impressions.*

301. Portrait de l'Artiste, *ætat* 69 ans (663), *the only state. RR.* 10 *impressions.*

This impression is one of five that were retouched by the Artist.

NOTE. THE PRINTS ARE CONTINUED IN THE CORRIDOR.

Small Gallery : Paintings and Bronzes.

No.

302. Tête de Modèle, (Oil on canvas). 1869.

$12\frac{14}{16} \times 16\frac{12}{16}$ inches : 327 × 425 mm.

Signed and dated.

The subject of this Portrait was Alessandro di Marco, a Piedmontese, who served as a model to Legros, Poynter, and other artists of the time. He was the model also for an Etching by Legros, "Étude de Tête d'Homme" (No. 20 of the Malassis-Thibaudeau Catalogue).

See the Illustration. Plate LXIV.

303. Masque de Mlle. Swainson, by the Artist. (*Bronze*).

304. Les Moines Bûcherons, (Oil on canvas). *circa* 1860.

$23\frac{1}{16} \times 28\frac{4}{16}$ inches : 585 × 718 mm.

Unsigned.

From the Collection of C. J. Knowles, Esq.
According to Malassis and Thibaudeau, this painting belonged in 1877 to Edwin Edwards the artist, who was a friend of Legros.
Legros made an Etching also of this subject, on a zinc plate (No. 73 of the Malassis-Thibaudeau Catalogue), which is in this Exhibition. See No. 122 of this Catalogue.

See the Illustration. Plate LXV.

305. La Carrière, (Oil on a wooden panel). *circa* 1865–68.

$19\frac{12}{16} \times 30\frac{2}{16}$ inches : 504 × 764 mm.

Signed with the Artist's initials.

See the Illustration. Plate LXVI.

No.

306. L'Angélus, (Oil on canvas). 1859.

$25\frac{4}{16} \times 31\frac{8}{16}$ inches : 640 × 800 mm.

Signed and dated.

From the Collection of Sir Francis Seymour Haden.

This painting was executed when the artist was in his 22nd year, and before he left France to come to England. It was bought from him in that same year by Francis Seymour Haden, who was then studying art in Paris. It remained in the latter's possession, and after his death, in that of his executors until 1917, when it passed into the present owner's Collection.

The following story is related of it by Joseph Pennell in his "*Life of James McNeill Whistler*," 2 *vols.*, 1908, *Vol.* I., *page* 77.

> "Seymour Haden, who had already etched some of his finest plates, was kind to his visitors. He not only ordered copies from Fantin, but he bought the pictures of Legros, who was 'At one moment in so deplorable a condition,' Whistler said to us, 'that it needed God or a lesser person to pull him out of it. And so I brought him over to London, and for a while he worked in my studio.'
>
> "Legros had, before coming, sold a Church Interior to Haden, who liked it though he found the floor out of perspective. One day he took it to the room upstairs where he did his etchings and turned the key. When it reappeared, the floor was in perspective according to Haden. A gorgeous frame was bought and the picture was hung conspicuously in the drawing-room.
>
> "Whistler thought Haden restive when he heard that Legros was coming, but nothing was said. The first day Legros was impressed; he had been accustomed to seeing himself in cheap frames, if in any frame at all. But gradually he looked inside the frame, and Haden's work dawned upon him. That he could not stand. 'What was he to do?' he asked Whistler. 'Run off with it,' Whistler suggested. 'We got it down, called a four-wheeler, and carried it away to the studio—our own little kopje' (for Whistler told us the story in the days of the Boer War).
>
> "Haden discovered his loss as soon as he got home, and in a rage hurried after them to the studio. But when he saw it on an easel and Legros repainting the perspective according to *his* idea—Well, there was nothing to say."

See the Illustration. Plate LXVII.

No.

307. La Lecture de l'Office, (Water-colour and black chalk). *circa* 1870.

$25\frac{4}{16} \times 22\frac{4}{16}$ inches : 642 × 565 mm.

Signed.

From the Collection of Sir Sidney Colvin.
Legros made an Etching of this subject (No. 64 of the Malassis-Thibaudeau Catalogue), which is in this Exhibition. See No. 115 of this Catalogue.

308. Étude de Tête de Femme, (Oil on canvas). *circa* 1880.

$17 \times 13\frac{12}{16}$ inches : 432 × 350 mm.

Unsigned.

From the Collection of Anthony Warton Henley, a pupil of Legros, to whom it was given by the Artist.
This is one of those quick studies that Legros sometimes painted in the presence of the students at the Slade School of Art. The late William Strang, R.A., himself at one time a pupil of Legros, told the present owner that he remembered having seen Legros paint this Study.

309. Tête de Vieillard, (Oil on canvas). *circa* 1875.

$18\frac{6}{16} \times 15\frac{1}{16}$ inches : 467 × 383 mm.

Unsigned.

See the Illustration. Plate LXVIII.

No.

310. Le Plain Chant, (Oil on canvas). 1863.

$19\frac{14}{16} \times 27$ inches : 505×687 mm.

Signed and dated.

From the Collections of James Anderson Rose, Esq., F.R.S.L., F.R.G.S., and of E. A. V. Stanley, Esq.

See the Illustration. Plate LXIX.

311. Le Sermon, (Oil on canvas). 1871.

$28\frac{8}{16} \times 37$ inches : 725×940 mm.

Signed and dated.

From the Collection of Mr. Mahoney, of Chislehurst. This painting was exhibited in the Royal Academy, 1872, under the title of Un Prêche.

See the Illustration. Plate LXX.

312. Le Manège, (Oil on canvas). *circa* 1855–58.

$15\frac{14}{16} \times 27$ inches : 403×685 mm.

Unsigned.

From the collection of Sir Francis Seymour Haden.

This subject was a favourite one of Legros, who made a large drawing of it in sepia, as well as an etching (No. 75, of the Malassis-Thibaudeau Catalogue). Both of these are in this Exhibition. See Nos. 74 and 70 of this Catalogue.

See the Illustration. Plate LXXI.

No.

313. Torse de Jeune Femme, by the Artist. (*Bronze.*)

314. Le Manège, (Oil on a cardboard panel). 1855.
$14 \times 23\frac{6}{16}$ inches : 355×605 mm.
Signed and dated.

This is the original study for the painting **No. 312**, and is from the Collection of Mrs. Whistler, née Helen Ionides, the widow of Dr. William Whistler. Mrs. Whistler told the present owner that this study was given, many years ago, to her husband by his brother James A. McNeill Whistler, who himself had it from Legros.

315. Portrait de l'Artiste, by Jules Dalou. (*Bronze.*)

Corridor: Lithographs and Etchings.

No.

316. Portrait de M. Frédéric Régamey, No. 2, Artiste dessinateur (23), *the only state. R.*

317. Portrait de Champfleury, Littérateur français (35), *the only state. R.* 25 *impressions.*

Jules Husson, dit Fleury ou Champfleury, 1821–1889.

318. L'Assassinat (128), *the only state. RRR.*

Only one other impression is known, which also is in the Bliss Collection.

See the Illustration. Plate LVII.

319. Tête d'Homme (168), *the only state. R.* 10 *impressions.*

This head was drawn by Legros in August, 1877, at Lemercier's printing establishment in Paris for the purpose of trying a new lithographic paper.

320. Le Paysage aux Bouleaux (195), *the only state. R.* 25 *impressions.*

See the Illustration. Plate LVIII.

321. Le Crieur de Nuit (196), *the only state. R.* 25 *impressions.*

See the Illustration. Plate LVIX.

No.

322. Portrait du Cardinal Manning, No. 2 (406), *the only state. R.*

See the Illustration. Plate LX.

An early and fine impression.

323. Portrait de G. F. Watts, R.A. (527), *the only state. RR.* 10 *impressions.*

324. L'Orchestre de la Mort (530), *the only state.* 60 *impressions.*

An impression on green paper.

325. Retour du Fagotier (561), *the only state. RRR.* 10 *impressions.*

See the Illustration. Plate LXI.

326. Paysage (562), *the only state. RRR.* 6 *impressions.*

See the Illustration. Plate LXII.

327. Au Pied de la Croix (566), *the only state. RR.* 8 *impressions.*

See the Illustration. Plate LXIII.

328. Portrait de Thos. Okey (627), *the only state. R.* 18 *impressions.*

No.

329. Tête d'un Marchand de Poisson Ambulant (628), *first state. R.*
Very few impressions.

330. Paysage : les Brumes du Matin (630), *the only state. R.*

This is No. 10 of 70 impressions that were printed in Paris, most of which were sold abroad.

"Le Triomphe de la Mort" set of Etchings.

331. La Mort au Pays des Mines (609), *fourth state. About* 20 *impressions.*

There are four states of this Plate, and 33 impressions in all.

332. La Mort a Préparé une Demeure à des Abondonnées (635), *the only state.* 40 *impressions.*

333. La Mort chez une Famille de Marins (623), *first state.* 28 *impressions.*

334. Après le Combat (483), *the only state.*

See the original sepia Drawing in this Exhibition, No. 79 of this Catalogue.

335. La Proclamation (557), *first state. RR.* 6 *impressions.*

336. Frontispiece: l'Avalanche (588), *fourth state.* 28 *impressions.*

No.

337. Le Départ (454), *fifth and best state.*

338. La Mort Balaie les Vices (618), *the only state.*

339. Le Combat (523), *third and best state.*

See the original sepia Drawing in this Exhibition, No. 87 of this Catalogue.

340. Les Bouches Inutiles (558), *thirteenth state. RRR. 5 impressions.*

There are twenty-four states of this Plate.

341. La Mort Entraînant l'Invrognerie et la Luxure (572), *fifth state. R. About 10 impressions.*

342. Une Messe Macabre or Death in the Chantry.

Wood-cut by Charles Ricketts, A.R.A., after Legros, whose drawing is No. 18 of this Catalogue.

343. Two Wood-cuts by Charles Ricketts, A.R.A., after Drawings by Legros.

Death the Wooer.
Young Girl and Death.

No.

344. The original Copper Plate for the Invitation Card of Mr. R. Dunthorne to an Exhibition of Legros' work at the Rembrandt Head Gallery, June, 1891.

345. The Cancelled Copper Plate of the sixth state of the Etching No. 229, La Liseuse : la Lecture sous les Arbres."

An impression of the second state is in this Exhibition, No. 183 of this Catalogue.

4. Belle Soirée d'Automne
(Sepia and Water-colour).

8. Repos au Bord de la Mare
(Water-colour).

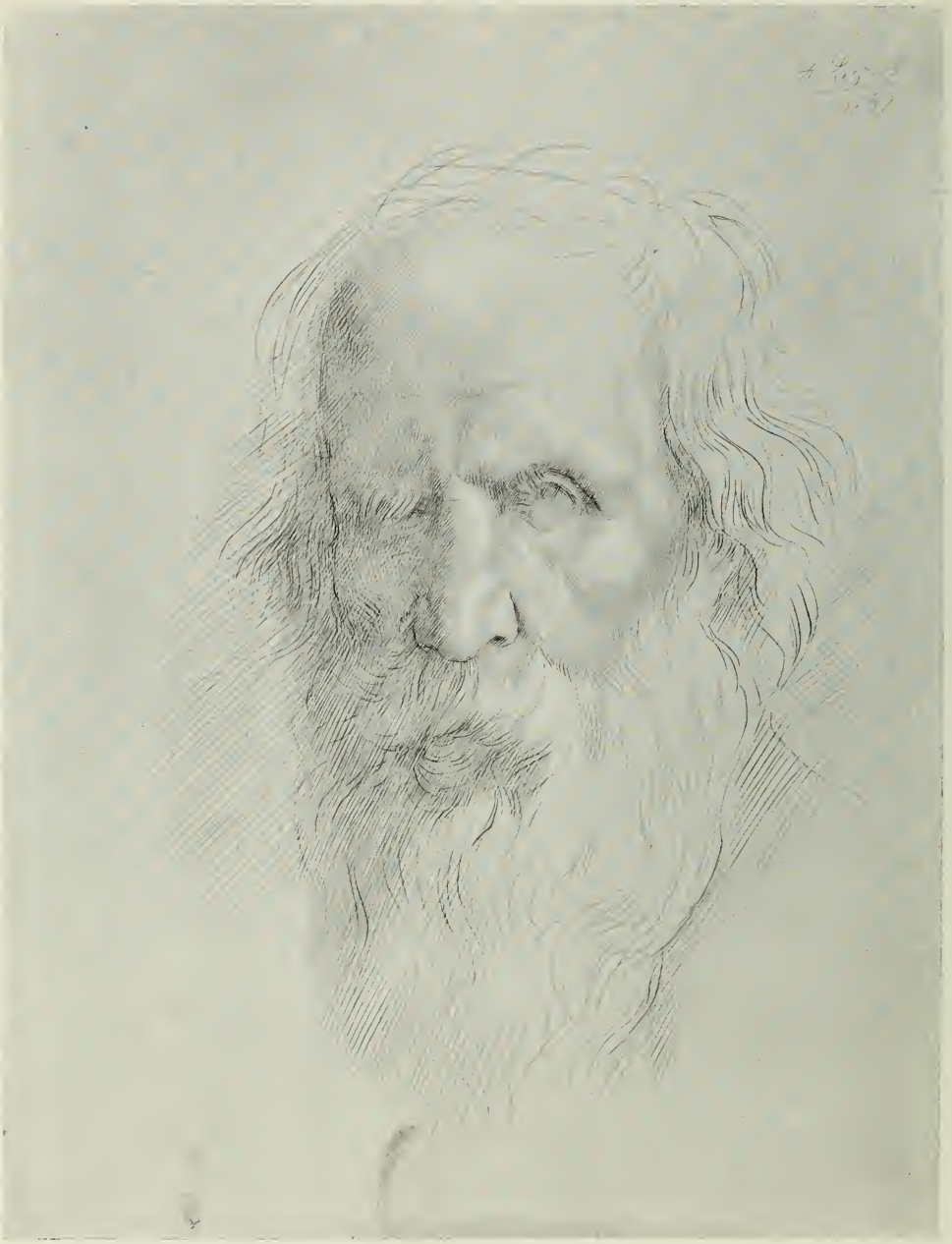
11. Femmes de Pêcheurs
(Pen and Sepia wash).

12. Paysage aux Trois Grands Arbres.
(Pen and Sepia wash).

17. Femmes Ramassant le Bois Mort
(Pen and Sepia wash).

20. La Charrette Brisée
(Pen and Sepia wash).

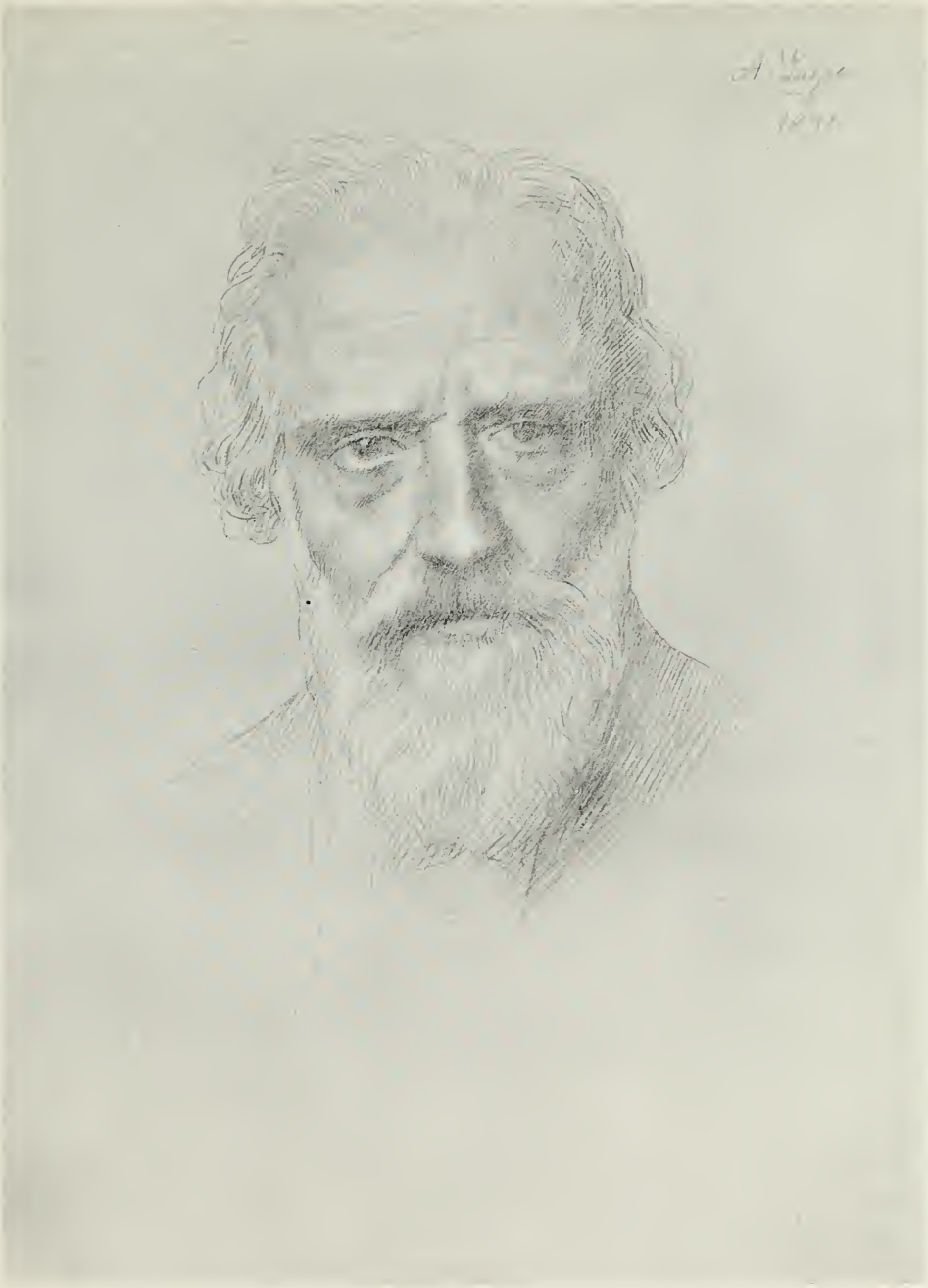
24. L'Équarrisseur
(Pen, Wash and Oil).



25. Tête de Vieux Mendiant
(Gold-point Drawing).

30. Les Grands Rochers
(Pen and Sepia wash).

35. Études de Figures Nues (Red Chalk).



43. Portrait de Alphonse Legros (Aetat 58 ans) (Gold-point).

Plate XII.

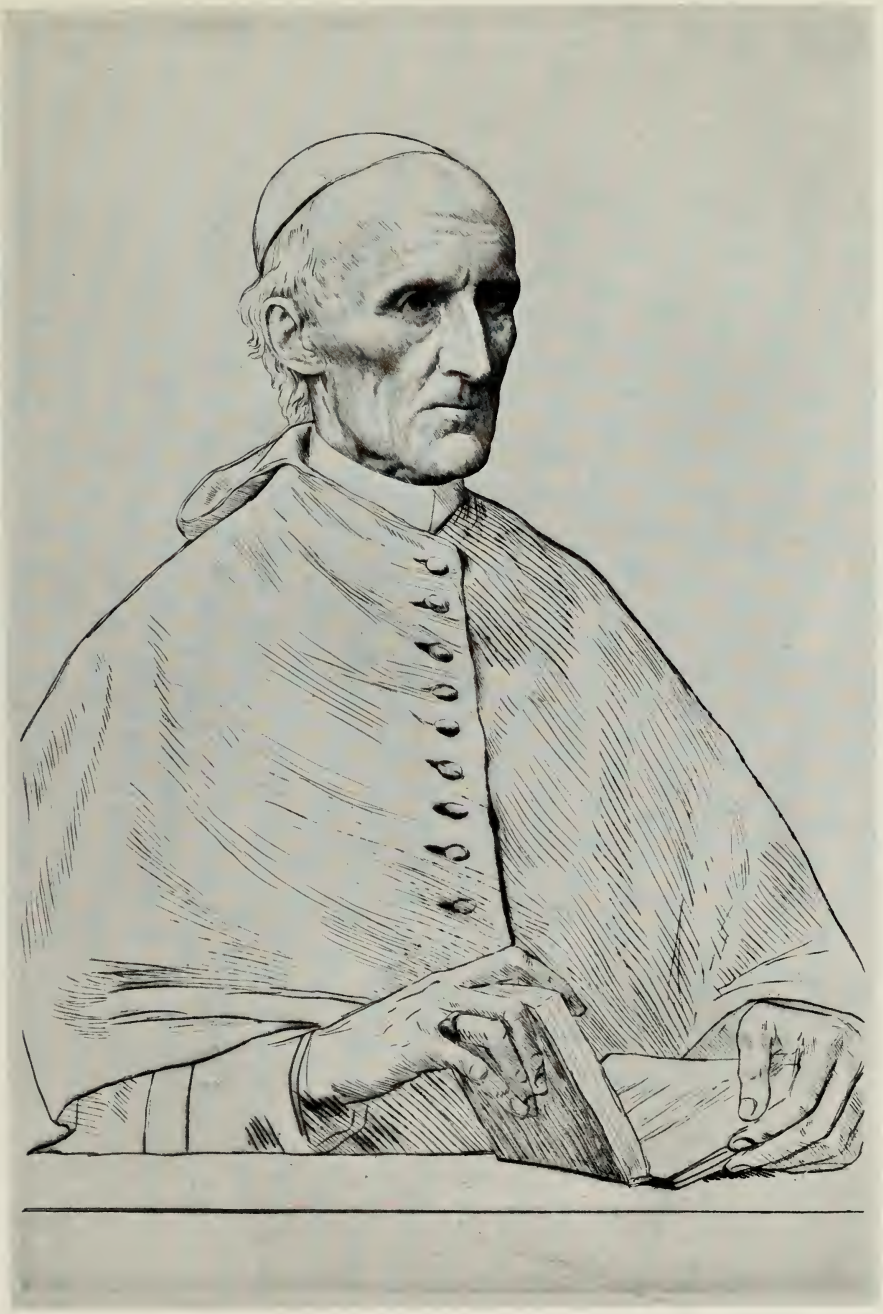
46. Paysannes au Calvaire
(Pen, Wash and Oil).

50. Château en Espagne
(Pen and Sepia wash).

52. Profil de Jeune Fille
(Silver-point).

61. Le Labourage
(Pen and Sepia wash).

68. Le Brûleur d'Herbes
(Pen, Sepia wash and Oil).



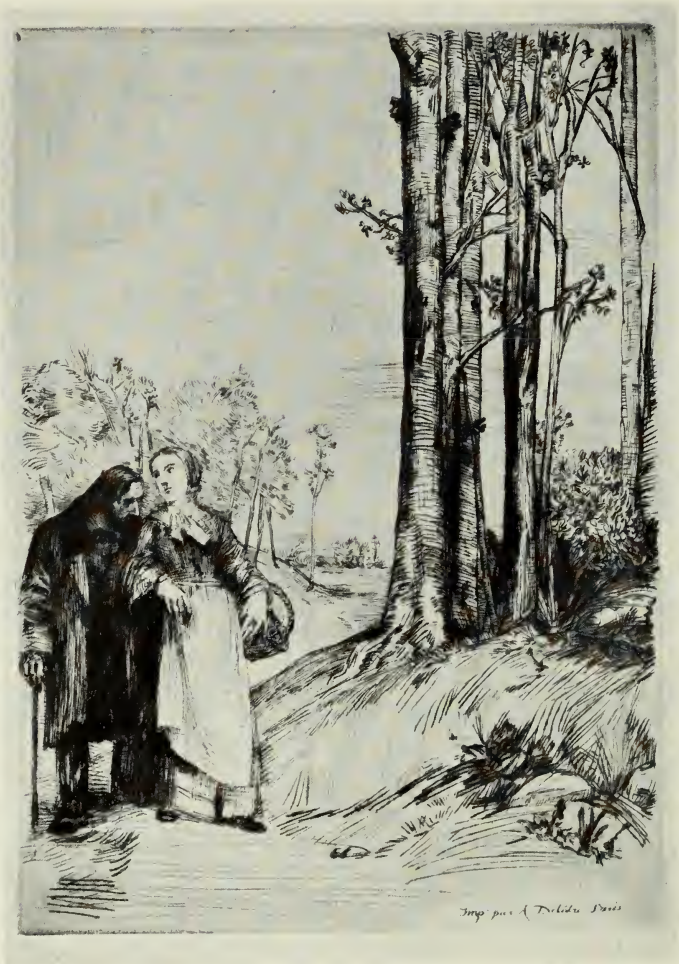
100. S.E. le Cardinal Manning (43)
(*Second State*).

Plate XVIII.

104. La Communion dans l'Église St. Médard (54) (*First State*).

105. La Communion dans l'Église St. Médard (54) (*Second State*).

Plate XX.



119. La Promenade du Convalescent (68) (*Second State*).

120. Les Baigneuses (69)
(*The only State*).

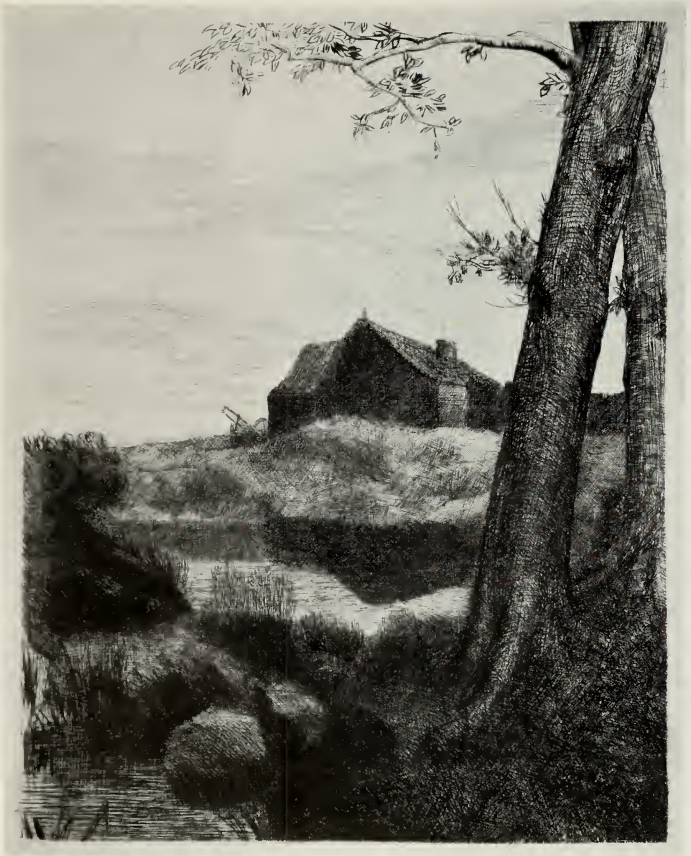
Plate XXII.

123. Les Pêcheurs d'Écrevisses (74)
(*Second State*).

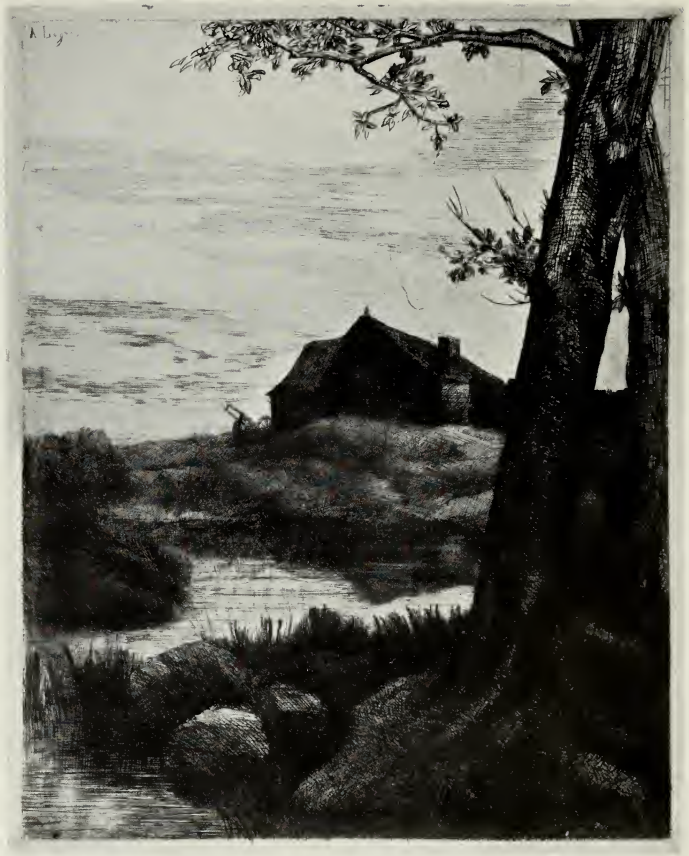
128. Les Voyageurs Fatigués (84)
(*Fourth State*).

Plate XXIV.

133. La Briqueterie (100)
(*Second State*).



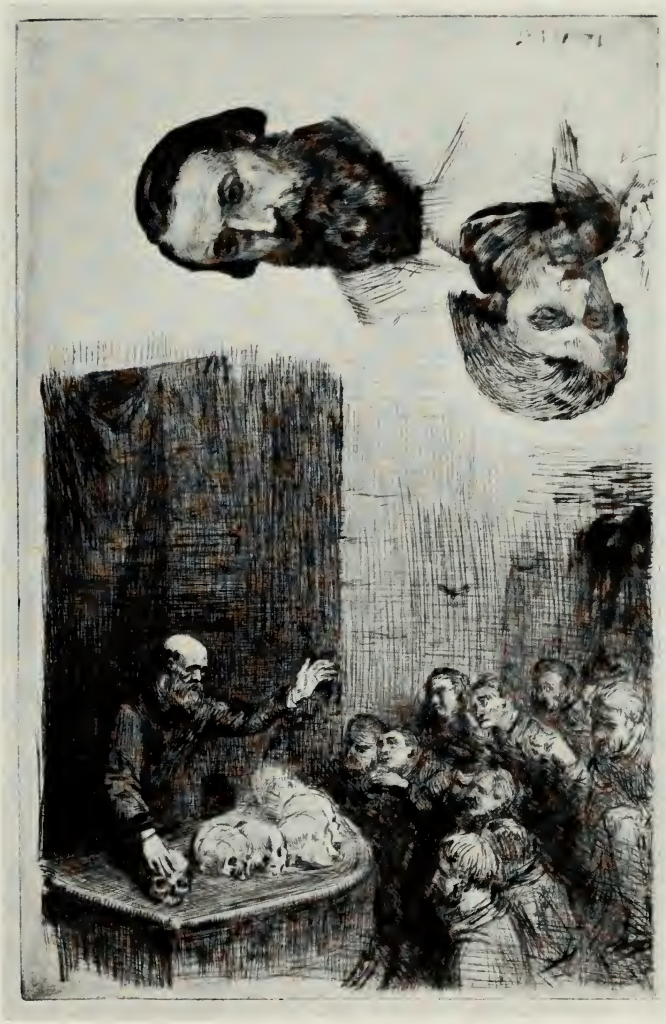
135. La Ferme au Grand Arbre (103)
(*First State*).



137. La Ferme au Grand Arbre (103)
(*Fourth State*).

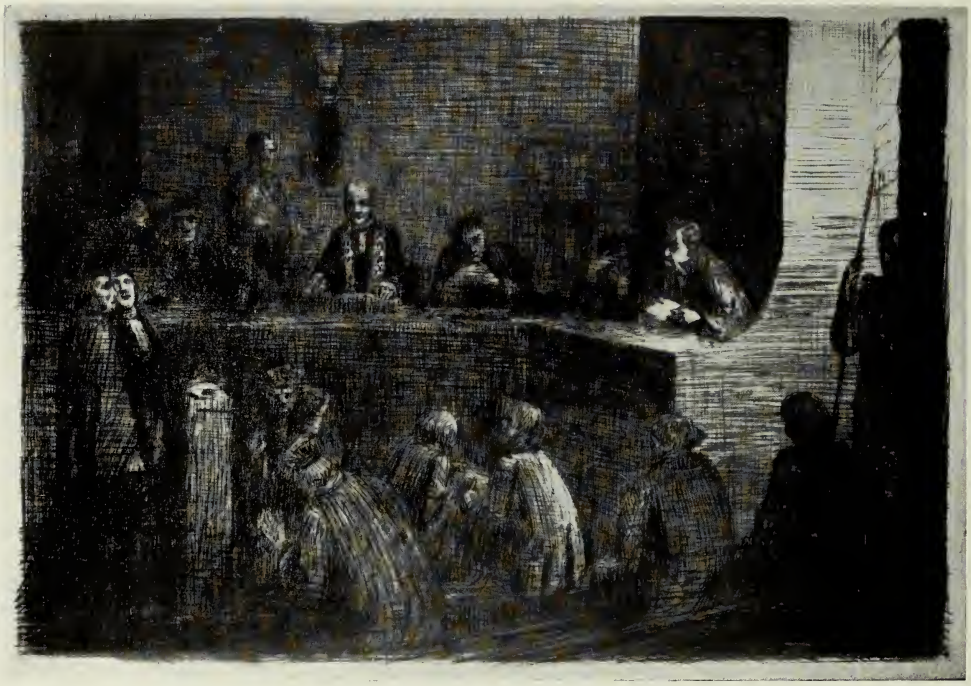
Plate XXVII.

147. Les Saules Têtards (109).
(*The only State*).



142. Le Cours de Phrénologie, No. 1 (121) (*First State*).

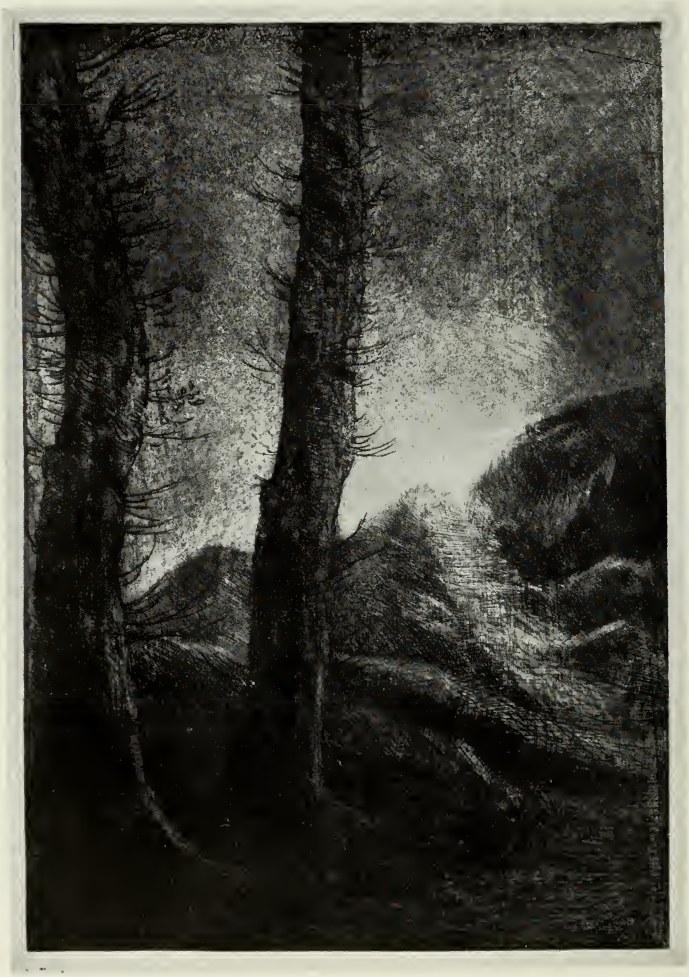
Plate XXIX.



143. Le Tribunal (123)
(*The only State*).

146. Séance de Professeurs (126)
(*The only State. Retouched*).

Plate XXXI.



157. Les Grands Arbres : Effet du Soir (172) (*Second State*).

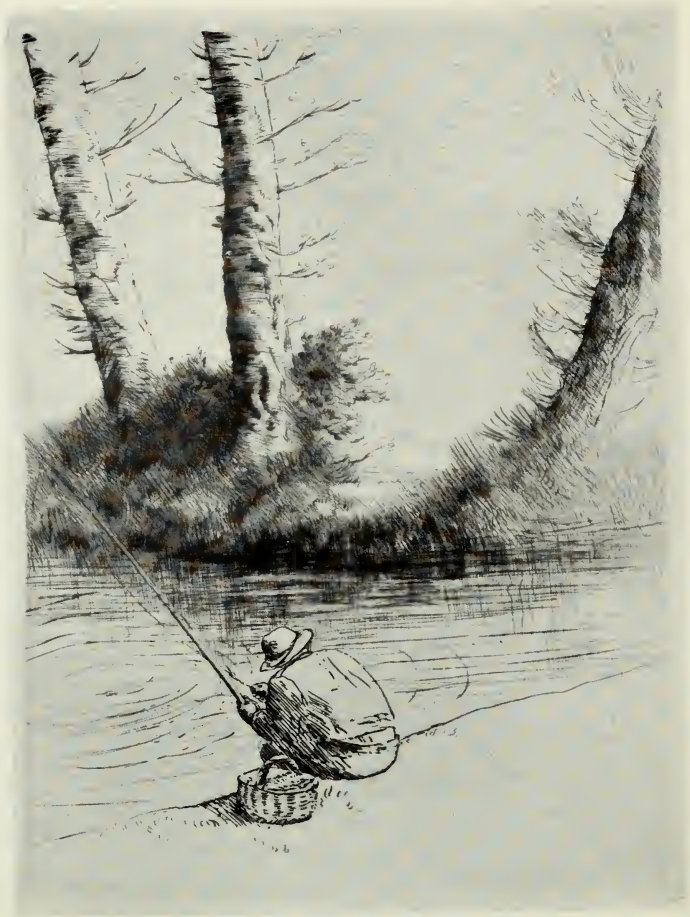
162. Le Canal : Effet du Matin (178)
(*Third State*).

163. Le Canal : Effet du Matin (178)
(*Fifth State*).

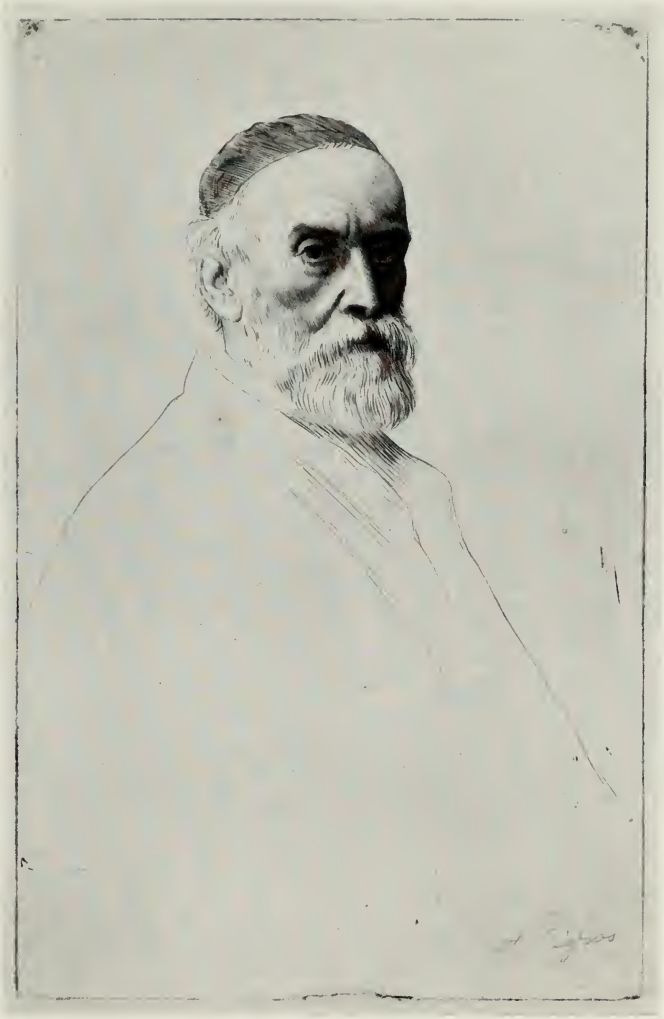
Plate XXXIV.

170. Le Pêcheur à la Ligne (191)
(*First State*).

Plate XXXV.



171. Le Pêcheur à la Ligne (191)
(*Third State*).



172. Portrait de G. F. Watts, R.A. (198)
(*Third State*).

Plate XXXVII.

178. Laitière à Boulogne, No. 1 (215)
(*First State*).

Plate XXXVIII.

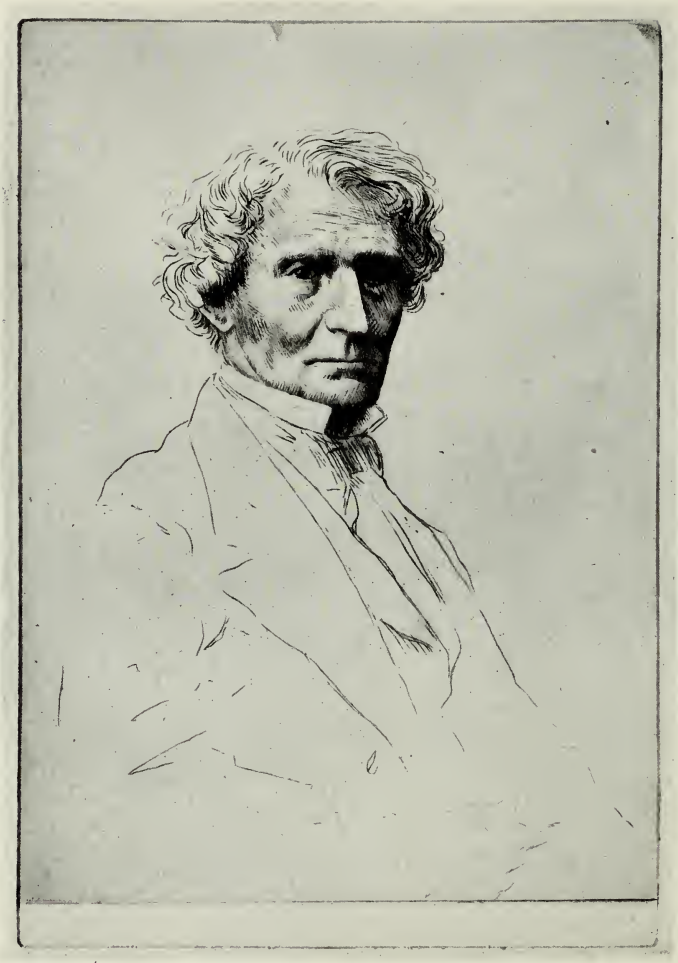
179. Laitière à Boulogne, No. 1 (215)
(*Second State*).

184. Le Voyageur Étendu sur le Gazon (234) (*First State*).

Plate XI..

210. Le Fermier et son Âne (324) (*First State*).

219. Le Bateau (326)
(*Sixth State*).



216. Portrait de Hector Berlioz (331)
(*First State*).

217. Un Coin de Forêt en Bourgogne (333)
(*First State*).

Plate XLIV.

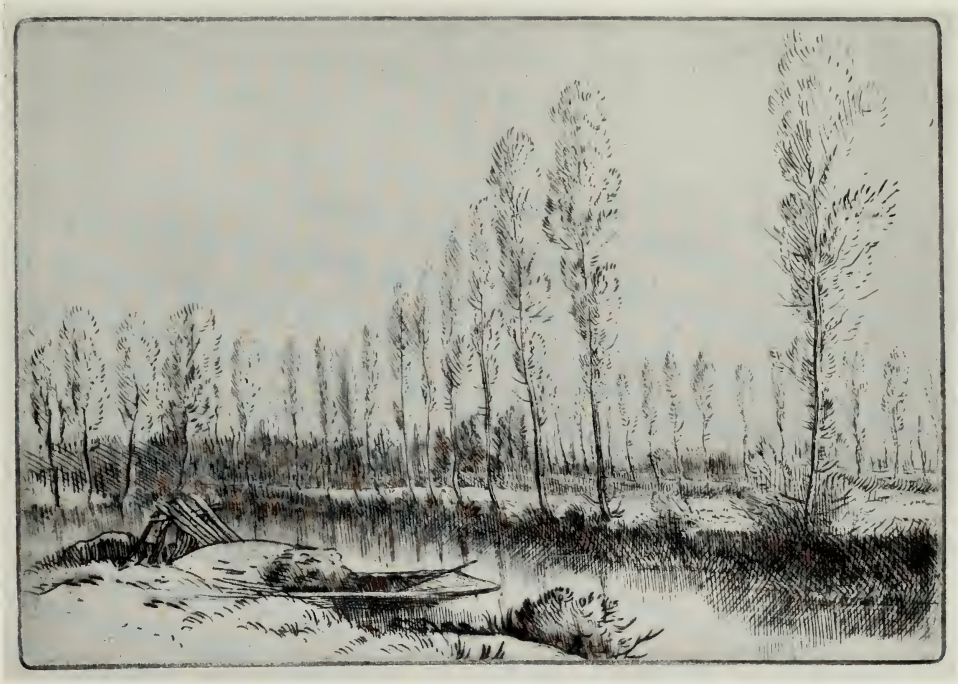
218. Un Coin de Forêt en Bourgogne (333)
(*Fourth State*).

Plate XLV.

223. Le Pré Ensoleillé (340)
(*Second State*).

Plate XLVI.

229. L'Allée de Peupliers (353)
(*The only State*).



231. Près d'Amiens : les Tourbières (358)
(*The only State*).

Plate XLVIII.

241. Paysage (382)
(First State).

Plate XLIX.

242. Paysage (382)
(Second State).

245. Près du Moulin (387)
(*First State*).

Plate LI.

248. Le Point de Vue (393)
(*First State*).

Plate LII.

254. Le Fermier au Repos (426)
(*Sixth State. Retouched*).

Plate LIII.

255. Masure sur la Colline (435)
(*First State*).

263. Moine Jouant de l'Orgue à l'Église (451) (*The only State*).

Plate LV.

267. Un Coin de Rivière (465)
(*Second State*).

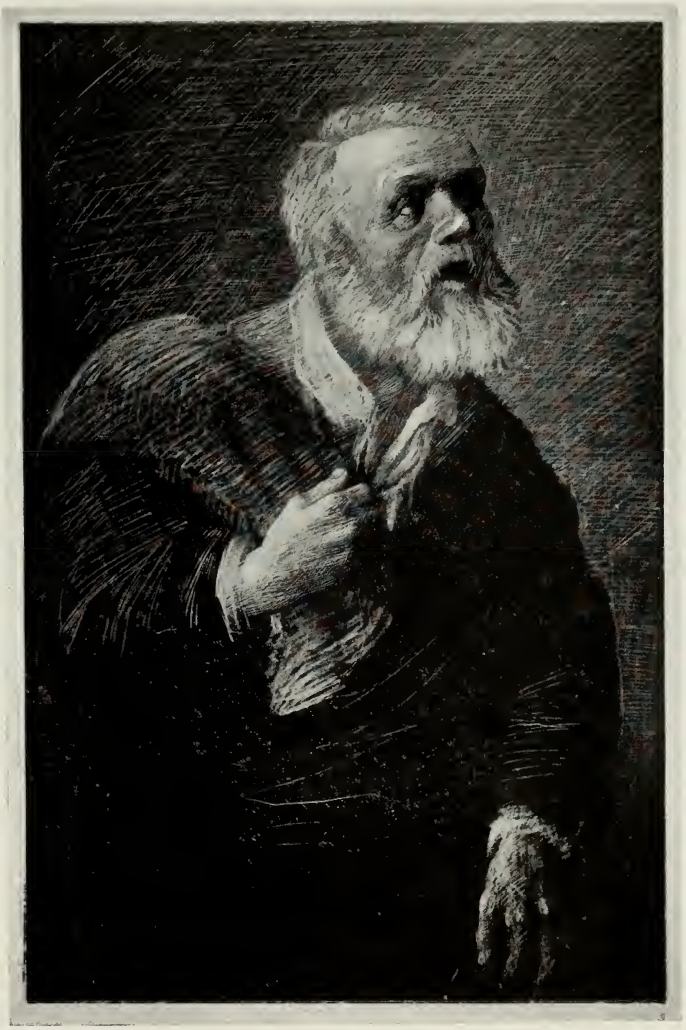
Plate LVI.

268. Un Coin de Rivière (465)
(*Fourth State*).

318. L'Assassinat (128)
(Lithograph).

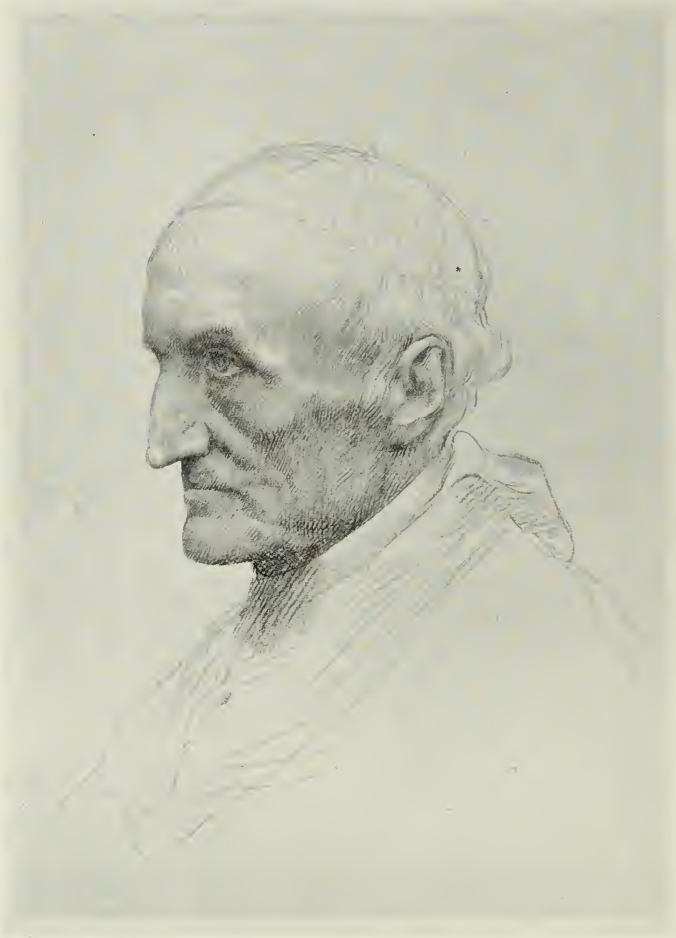
Plate LVIII.

320. Le Paysage aux Bouleaux (195) (Lithograph).



321. Le Crieur de Nuit (196)
(Lithograph).

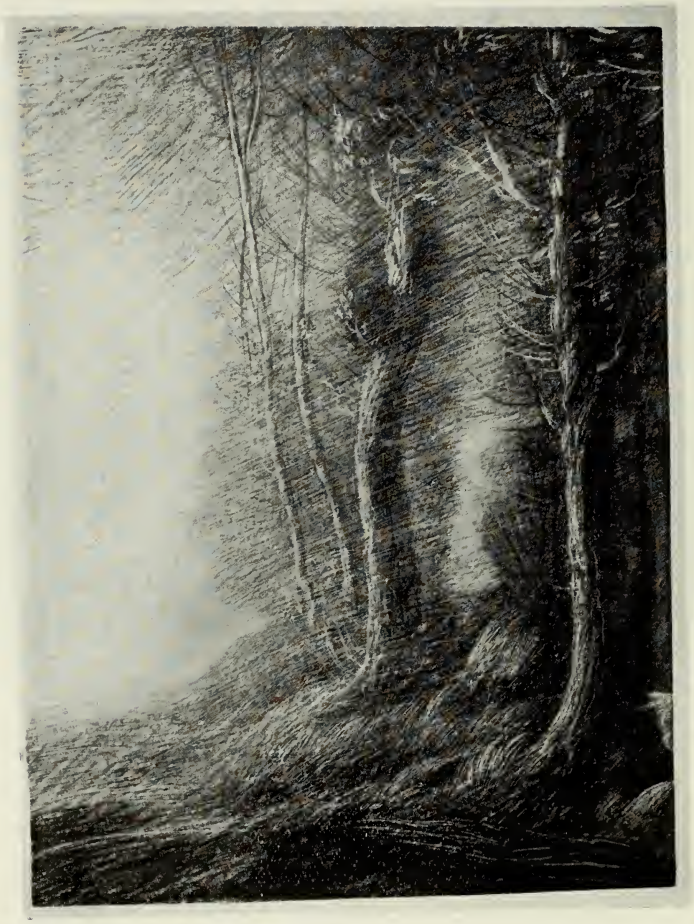
Plate LX.



322. Portrait du Cardinal Manning, No. 2 (406) (Lithograph).

325. Retour de Fagotier (561)
(Lithograph).

Plate LXII.



326. Paysage (562)
(Lithograph).

327. Au Pied de la Croix (566)
(Lithograph).

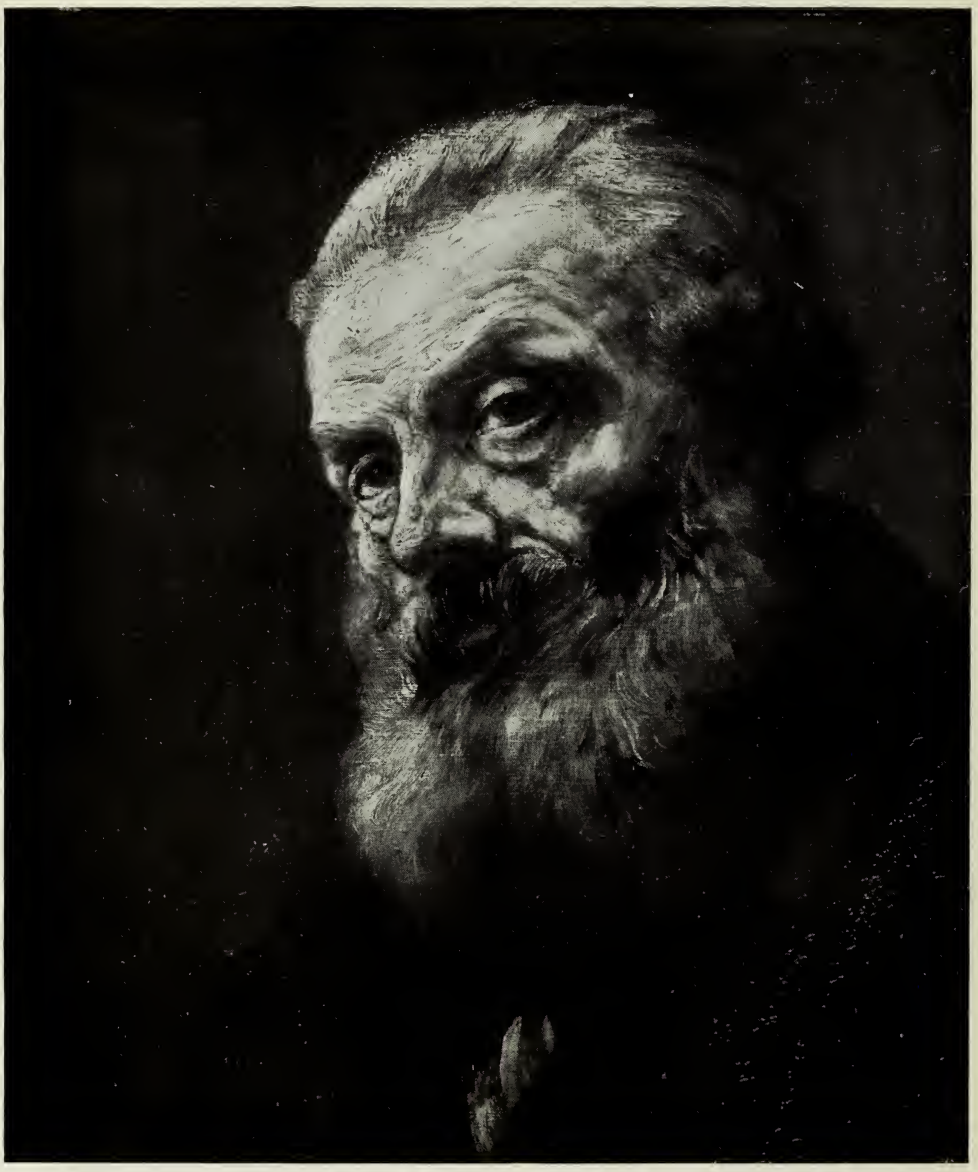
302. Tête de Modèle
(Oil on Canvas).

304. Les Moines Bûcherons
(Oil on Canvas).

305. La Carrière
(Oil on a wooden Panel).

306. L'Angélus.
(Oil on Canvas)

Plate LXVIII.

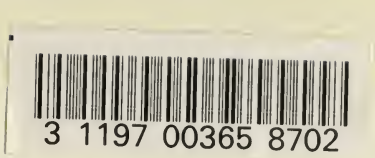


Tête de Vieillard
(Oil on Canvas).

310. Le Plain Chant
(Oil on Canvas).

Le Sermon
(Oil on Canvas).

Le Manège
(Oil on Canvas).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